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RED DWARF SMEGAZINE

EMPIRE BUILDING
CHRIS BARRIE ON BRITTAS

And

MR FLIBBLE HITS THE BOTTLE!

WIN A RED DWARF JACKET INSIDE

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Welcome to the last issue of the Red Dwarf Smegazine... VOLUME 1. In a month's time we'll be back with 8 extra pages and glossy paper throughout as we begin VOLUME 2, all at no extra charge! So make sure you place your order now for the new, improved Smegazine - Volume 2, Number 1 will be in the shops from April 29th.

In the meantime, we have plenty of thoroughly smeg-tastic things for you this issue - the respective returns of Ace Rimmer, Mr Flibble and Duane Dibbley for one thing, and interviews with Robert Llewellyn, Chris Barrie and Set Designer Mel Bibby for another. Just imagine everything we'll be able to pack in with our 8 extra pages next time!

Oh, and before I wind up this brutal intro bit and let you read the funny stuff on the other pages - a word of apology. Last issue we told you that Series 1 would be out on video on March 1st. Well, by now you've probably realised that our info was, to put it mildly, a load of smeg. See this month's news page for an update, while we keep our collective fingers crossed that BBC Video don't put the release date back again!

Mike Butcher
Senior Editor

WIN A RED DWARF JACKET!

Now you can keep warm and stay cool at the same time by wearing the fashion accessory of 1993... a Red Dwarf baseball jacket! The basic version costs £60, while the super-duper deluxe model has leather sleeves and retails at £90. However, Network (formerly BMS), the wonderful people who make them, have kindly given us one of the deluxe jackets to offer as a prize to a lucky Smegazine reader. To win, all you have to do is tell us the name of the main Costume Designer on Red Dwarf since Series 3.

Put your answer on a postcard (or on the back of a sealed envelope) and send it to

GIMME THAT JACKET!
Red Dwarf Smegazine
Fleetway Editions Ltd
25-31 Tavistock Place
London WC1H 9SU

Don't forget to tell us your name and address when you write, and make sure your entry reaches us by the closing date, 6th May 1993. Mind you, if it takes you that long to think of the answer, you'll probably never get it anyway, so you might as well get your money out and buy a jacket now...

Red Dwarf baseball jackets, caps, shorts and a huge range of T-shirts are available from

NETWORK MAIL ORDER
P.O. Box 10
London SW19 3TW

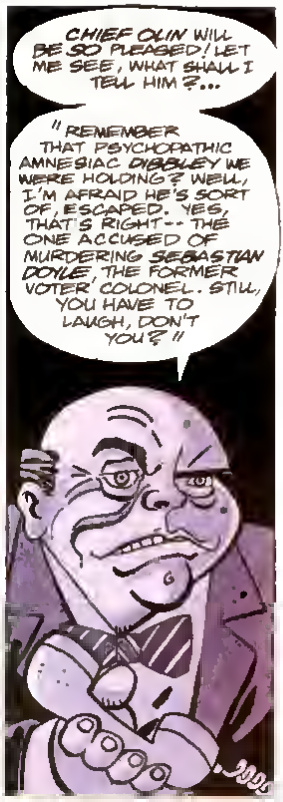
VISA/ACCESS HOTLINE: 081-543 4105

Rules:
Employees of Fleetway Editions and Network may not enter. The Editor's decision is final and no correspondence will be entered into. The closing date is 6th May 1993 and the winner will be notified shortly after this date. The winner's name will be published in a future issue of the Red Dwarf Smegazine. You know, I really don't understand the mentality of the people who bother to read stuff in very small type like these 'Rules' right through to the very end. I mean, it's dull, dull, dull - I'm bored stiff just writing it - but that doesn't stop some smeg heads who've just got to get their money's worth by reading every single word we print.

Duane Dibbley
PART 1
OUT
IMAGINE A BRITAIN WHERE THE PEOPLE LIVE IN CONSTANT FEAR, WHERE THE GOVERNMENT IS PROUD TO BE CALLED "FASCIST." IN THIS ALTERNATIVE DIMENSION RED DWARF IS ONLY THE NAME OF A TOTAL IMMERSION VIDEO GAME. LISTER, RIMMER AND THE REST MERELY THE FIGMENTS OF SOME GAME AUTHOR'S IMAGINATION.
THIS IS THE WORLD OF DUANE DIBBLEY.

ESCAPED?!
CALIGARI'S HOME FOR THE TERMINALLY BEWILDERED

...YOU LET DIBBLEY ESCAPE? A WEEK BEFORE WE HAND HIM BACK TO THE COPS?


CHIEF OLIN WILL BE SO PLEASED! LET ME SEE, WHAT SHALL I TELL HIM?...
"REMEMBER THAT PSYCHOPATHIC AMNESIAC DIBBLEY WE WERE HOLDING? WELL, I'M AFRAID HE'S SORT OF, ESCAPED. YES, THAT'S RIGHT-- THE ONE ACCUSED OF MURDERING SEBASTIAN DOYLE, THE FORMER VOTER COLONEL. STILL, YOU HAVE TO LAUGH, DON'T YOU?"

I'M SORRY DOCTOR CALIGARI, BUT CHIEF OLIN IS ON THE 'PHONE RIGHT NOW...
ER EXCUSE ME... I'VE BEEN WAITING...

LISSEN PUNK! I TOL' YOU AWREDDY, OFFICER BULLET AIN'T IN HIS OFFICE RIGHT NOW!!
SO SIDDOWN, CREEP!!

HEY BUDDY, YOU'RE GONNA TAKE THAT FROM HIM? I'D NEVER LET ANY MONKEY SPEAK TO ME THAT WAY!
IT'S OK FOR YOU, YOU'RE THE CAT...
I HAVE A NUCLEAR MISSILE IN MY BAG YOU KNOW

SEE?
YES, I SEE IT'S A BANANA WITH "NUCLEAR MISSILE" WRITTEN ON IT IN RED CRAYON...
YOU SURE? IT LOOKS PRETTY CONVINCING TO ME...

NEXT ISSUE: HOW NOT TO LOSE YOUR NERD IN DIFFICULT SITUATIONS.

News From The DWARF

SERIES VI NEWS SPECIAL

SIX MONTHS' WAIT?

British viewers may have to wait six months before they can see the new series of Red Dwarf. The BBC originally wanted to show Red Dwarf VI in April, which forced Grant Naylor Productions into a very tight filming schedule. But the Beeb are now reconsidering and say they will probably broadcast the new series in the Autumn (which was what Grant Naylor were trying to persuade them to do in the first place!)

In the meantime, fans will have to satisfy themselves with a repeat of Red Dwarf V at 9pm on Friday nights on BBC 2 (which is being shown at the moment over seven weeks because of having to break for Comic Relief) and the Smegazien's tantalizing details of the new series...

A WHOLE SERIES OF RED DWARF WITHOUT RED DWARF!

The new series of Red Dwarf in production at the moment is set almost entirely on Starbug and not on Red Dwarf at all. The crew are stranded aboard Starbug and spend all six episodes trying to recapture Red Dwarf, which has been stolen from them. This explains why Hattie Hayridge isn't going to appear as Holly this year - because there is no Holly and no Red Dwarf. The whole series is set two hundred years after Series V, but the crew don't appear to be any older.

THE RETURN OF KOCHANSKI

C P Grogan makes a return to Red Dwarf as Lister's girlfriend, Kristine Kochanski, after several years' gap. Lister will get to talk to her, and will be surprised at what she has to tell him!

EPISODES ONE AND TWO

The first episode of the new series has the working title of 'Psirens' and is about a hideous, but loving race of insectoid monsters that encounter Lister, Rimmer, Cat and Kryten. The working title of the second episode to be filmed is 'Call Me Legion'.

LOCATIONS

The Red Dwarf team have spent the first week of production out and about filming on location. Among the exciting locations are a disused power station in London, a cowboy village, and a quarry in Kent (which is apparently full of water and not very pleasant at all).

Onto other exciting news...

RED DWARF FILM

It's just been confirmed that American filmakers, Universal want to make a Red Dwarf movie. Doug Naylor told the Smegazine: "This goes on and on, I know, but Universal have said as soon as we write the script they'll take it upstairs to the people to get the money [to make the film]. That's the very latest on it, but they said it won't go into development, it will be made. So whether that's true or not, that's what they did say when our agent went over there to see them." Meanwhile, Paramount, the makers of Star Trek, are also said to be "having talks".

THURSDAY FILM

As if hedging their bets on the film front, the creators of Red Dwarf, Rob Grant and Doug Naylor, have written a film script called 'The Thursday Man' which looks as if it's on the road to being made. It's set in the future where London has a population of 750 million and overcrowding is such a problem that people are only allowed out on the streets one day a week. Doug Naylor told News From the Dwarf: "There's some amazing stories going around about 'Thursday Man'. The latest one is that Steve Martin's directing it. That's quite fresh news, whether it'll happen - who knows!" Apparently, Steve Martin's actress wife, Victoria Tennant (who appeared with him in LA Story), read the script and thought it would be perfect for him to direct

VIDEOS

Although last time we told you the first series of Red Dwarf would be out on video in March, BBC Enterprises now say the release date has been put back until what many SF fans call 'Star Wars' Day - May 4th (go with you). Red Dwarf V should be out on video later in the year.

THE MAKING OF...

Also due to come out sometime this year (fingers crossed) is a video on the making of Red Dwarf VI. A cameraman will be on-hand to film all the juicier behind-the-scenes details while the series is being filmed. Meanwhile, a book on the making of Red Dwarf VI is in the pipeline as well, to be written by Smegazine writer, Joe Nazzaro.

COSTUMES UP FOR GRABS

Some Red Dwarf costumes are expected to go on sale at an auction to be held on Saturday 31st July in Hertfordshire. Called (confusingly) Doctor Who: The Auction II, it will be selling off props, costumes, scripts, autographs and artwork from, among others, Doctor Who and Red Dwarf. Ex-Doctor Who Colin Baker, and star of The Crystal Maze, Richard O'Brien have agreed to attend (work permitting). To register, and for more info, contact: Doctor Who:The Auction II, 3 Daneway Gardens, Leiston, Suffolk, IP16 4XA.

RADIO HATTIE

Hattie Hayridge is still very much in demand, despite missing out on Red Dwarf this year. She is appearing in two pilot radio comedy programmes for Radio 4. One is a sketch show, and the other a gameshow where she is one of the panellists. They will be turned into series and broadcast if Radio 4 bosses like what they hear.

HOW MANY PEOPLE WATCHED WHAT

After a first episode high of 7.4 million viewers, Chris Barrie's 'The Brittas Empire' has slipped in the ratings to an average of 7 million, with the fourth episode getting 6.8 million - a surprising drop from last year when the series climbed to around 9 million viewers. Also losing viewers after its first programme is Craig Charles's 'Cyberzone'. It has now settled down to a regular audience of 2.5 million.

Meanwhile, 'Maid Marian and Her Merry Men' starring Danny John-Jules as Barrington is still ahead of Cyberzone in the ratings, but is sadly also losing viewers. It's third episode was watched by 3 million people, while ratings for the fourth episode fell to 2.7 million.

And finally...

THE SMEGAZINE GETS BIGGER AND BETTER

There's good news for all Smegazine readers next month as we expand to forty-eight, all-glossy pages. This means more comic strips, more features, more articles, more interviews and more fun. And because some of you have trouble finding copies at the moment, we're printing 60% more copies every month, and we have a new distributor sending them out to even more shops - all for the same good-value price.

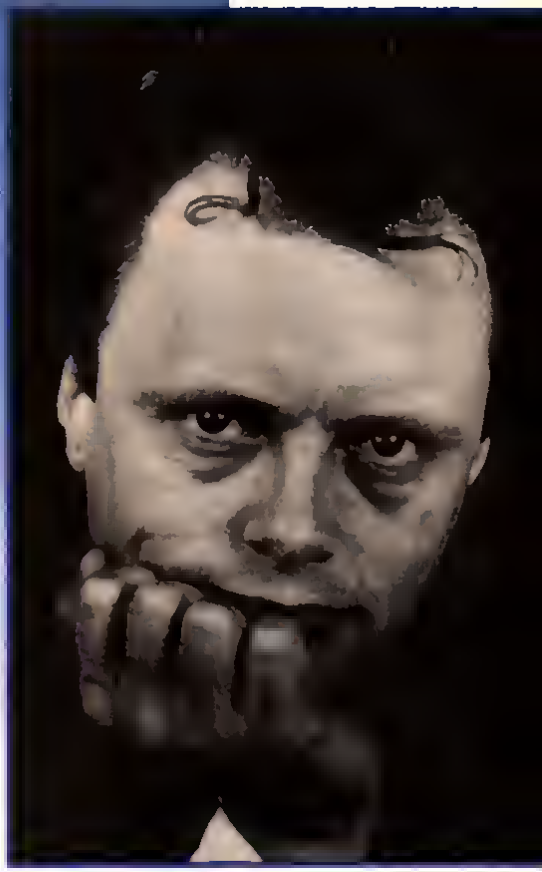
With the New-Improved Smegazine we guarantee you won't want to swap your favourite mag for TWO packets of your old washing powder, even at 40 degrees!

Jane Killick

ROBERT LLEWELLYN

PART 2

In the first part of Chris Howarth and Steve Lyons' interview with Robert Llewellyn they talked with him about playing the part of Kryten in the ill-fated Red Dwarf USA pilot. This month Robert discusses some of the other between-series work he has been doing over the last year...



THE SMEGAZINE: *We've noticed you on quite a few things since Red Dwarf V, on KYTV for instance.*

ROBERT LLEWELLYN: Oh, did *you?* Oh yeah of course the rabbit. They cut that, it was really annoying, they cut some very funny stuff. it was none of my script, I was just an actor in it, but at the last minute they cut some extremely funny, but very rude sequences out of that show. The producers were furious when that one went out, they didn't know it hed been cut. Basically I was sodomised by a giant rabbit and I can't remember what else, there was some other filthy thing in it, but the giant rabbit was the funniest thing you've ever seen – it was absolutely disgusting, the poor guy in the rabbit costume was exhausted, he had to do all the work, I just had to bend over which was easy.

I've done quite a lot of bits and pieces, because I'm writing all the time I sit in a room alone and go quietly mad, so it's very nice. I've done Boon, Bottom – I was in Bottom this year with Rik Mayall and Ade Edmonson and that was just absurdly good fun, it was like going back to school. it was great just being rude and doing poo jokes – men in their mid-30s doing poo jokes – I've never had so much fun in my life. And Ed Bye was directing it and Peter Wragg was doing the special effects, so there were a lot of people I knew which was very nice.

TS: *And what was it like doing Boon?*

RL: I was this prattish middle class arts centre administrator it wasn't a big part, but it was a lot of fun running around, falling over and getting attacked by dogs, things like that. it was just amazing to do that because they've done it so long – they're ever so nice, but they're so casual about it. I'm really bad at learning lines, but they'd just come in and do it no trouble at all and I'm there pacing up and down going 'Oh god am I going to get it right?' – very professional they were.

TS: *And of course you've got a book out based on* The Reconstructed Heart?

RL: Yes, it was a bit of a thrill for me to see it in bookshops

TS: *It's your first book?*

RL: Yes.

TS: *How did that come about? Did they approach you after seeing it or was it something you'd been trying to sell?*

RL: I wanted to write it as a book originally and I just thought no-one would buy it off me because they wouldn't believe I'd do it. So then I thought I'll do it as a show, then it became a lecture – it was kind of a long process over a couple of years. The show was quite a success and I actually photocopied the script and reduced it and had it bound, we used to sell it after the show and we sold hundreds – it was extraordinary. The show did very well – I did it at the Edinburgh festival then toured it around the country and I did it in Australia quite a lot as well – then it was filmed a year or so ago. It went out in February and they approached me immediately after that, which is the best way to do it, I'm sure if I'd've gone to them they would've said 'Oh we're not interested, it doesn't fit in our list', or whatever publishers say. They've just been so good because it was the first time I've ever done it – they had a manuscript that was huge and much too long – the editor was excellent and it was kind of a privilege, I think, to get that kind of attention to *your* writing. She did it so carefully and would even re-write sentences that I'd written, using all the same words in a much better order, which made much more sense. it was very embarrassing for me and I'd just go 'ooh, it's better isn't it?'

TS: *You used your own name rather than a pseudonym.*

RL: it's just Robert Llewellyn

TS: *It wouldn't have been the same thrill seeing the book otherwise would it?*

RL: No. I wanted *my* name on it! It's got my face all over it too, which I didn't really like, but that's the way it happened, their idea

TS: *You've also done* From Volvo to Vulva.

RL: *From* Volvo to *Vulva – The Male Journey* to *Understanding Women*. Yes, it's the follow on to *The Reconstructed Heart* It was a two handed lecture with me and a woman called Maria McCurlane who was in a play called *An Evening with Gary Lineker* which was here in the West End and is now on Tour. She's been in a lot of other stuff, she did a series called *Six-thirty Something* on Channel 4 last year She's very funny and very rude – she's capable of being unbelievably filthy. But this is really a lecture that's the story of a love affair and all the disasters that befall a love affair, but done as a two handed lecture, so there's the man saying 'well this is what happens and this is how awful women are' and a woman saying 'This is what happens, this is how awful men are' And we have graphs to prove how awful woman or men are.

TS: *And you just did it for...*

RL: Just for three nights to try it out to see if it worked, and I'm glad to say it did. Because it was touch and go, it could have been a disaster and been really offensive and annoyed people or upset them, but it made them laugh. A lot of people said it was better than *The Reconstructed Heart* and a step on, so I was really pleased. We really didn't know, it was a real step into the dark – it's quite different. It uses some of the same kind of things like slides and filthy drawings, stuff like that; and a couple of knob jokes thrown in for good measure.

TS: *So is this one likely to end up on the telly too?*

RL: I don't know, it would be great. We're going to do it on stage again because actually it was just a thing we wanted to do. In the end I really enjoy being able to do stuff on stage because it's the only time you have complete control over what you do – you do it when *you* want, the time you want and you do your own poster and say what you want in the publicity. It's kind of the last time you can have that control; on television it's bound to be a bigger effort. When *The Reconstructed Heart* went on TV I lost it, I was kind of one small cog because of all the people that become involved in it straight away.

MIKE VAUGHAN

TS: *How did it come to end up on television? Were you approached as with the book?*

RL: How did that come about? I can't actually remember... oh yes, it was the commissioning editor at *Channel 4*. He said he wanted to do it if he had the money, but he *didn't* have the money, which is the normal story. So I didn't think anything of it until I got a letter which said we've got the money. I nearly fell over, gor blimey I felt sick – it was a very big shock.

I'm actually working on a series of comic lectures, initially for radio, then television as well – I don't really know which one is going to come first, but I think the radio one is.

TS: *Have you done much radio work?*

RL: I've done a bit, a sort of real old mixture of stuff, I really enjoy doing it. I was up here today actually, talking to people about some stuff. I've done a couple of radio plays, just as an actor, which is great because you just do silly voices. The actors I was working with averaged over 70; they were incredibly old, but really good. And they could all sit down – it's the right sort of job for retired actors, they could all get a gig doing radio. They just sit there and lower the mike, really hamming it up, it's brilliant fun.

I also do a programme called *Loose Ends*, Craig and I both do it sometimes. I've been a semi-regular presenter on that, they call me their resident amateur intellectual.

TS: *What's that about?*

RL: It's like a features programme that goes out on Saturday mornings. It's terribly witty and terribly clever. I was on when *The Reconstructed Heart* came out and they interviewed me about that. Then I've interviewed an American Indian about his all night marathon drumming sessions and I've interviewed another guy who thought he was an American Indian, but actually lived in Chingford. He's a very sweet bloke, I think he *is* an American Indian descendent, but he was born and bred in London. He calls himself a Red Indian whereas all the Red Indians call themselves native Americans, so I was calling him a native American and he was going 'Nah mate, I'm a Red Indian'

TS: *Anything else looming on the horizon?*

RL: Craig and I are going to Chicago to do a science fiction convention, that's all really *(This was last year, we'll be bringing you a full report soon.)*

TS: *Were you asked along to the British one?*

RL: Yeah, but I couldn't go – was that the one in Northampton?

MIKE VAUGHAN

TS: *Yes.*

RL: I was working, I was doing another job in the afternoon but in fact Craig and I were on a kids' telly show in the morning. I can't remember what it was called.

TS: *It was Parallel 9 – everyone watched it at the convention!*

RL: Did they? Craig was very funny on it, he was on top form. I was just a bit overwhelmed by this amazing set that we were in. I just thought we were going to do a chat show. You know, sit in a chair, talk and go. But it was this weird space age stuff, Craig was right in there, he didn't miss a beat.

TS: *Have you done much of that kind of thing? Appearing as yourself?*

RL: I've done a few odds and ends – Jonathan Ross and a lot of radio stuff like that, but not a lot of telly. Well, they don't do it really, Wogan isn't on anymore, is he?

TS: *Not in the weekday slot, but then you could always get a part in Eldorado. Maybe not, though, you've had drama training haven't you?*

RL: I haven't actually, I'd be just right for Eldorado.

TS: *With all the other stuff that you're doing, is there a chance that you might leave Red Dwarf for other things?*

RL: I don't know really. What Red Dwarf has done is it's given me a sideways kick up the bum to get me going. It's really only in the last year that people have started to recognise me, people will come up to me on the tube and say to me "You're Kryten aren't you?" it never used to happen, but it does a lot now.

TS: *You could always deny it.*

RL: I tried it once and they just said 'no, you are'. The most alarming thing about that is, one guy said he didn't recognise me from my face, it was my mannerisms. He was a waiter in a restaurant and he said 'I knew you were Kryten from your mannerisms' and I thought 'Oh no! What do I do?' I was really embarrassed.

But no, I really enjoy doing Red Dwarf and it's given me the freedom to do lots of my other silly projects, that aren't exactly raking it in. The last thing I put on cost me a lot of money and I certainly won't make anything out of that – not unless it becomes a TV thing. And I do like writing and actually prefer to mix it about the level it is now, so that I do mostly writing, then this intense blast of getting covered in rubber and showing off. The last few winters I've been in Australia, I'm gonna miss it but that's all right. I haven't seen any snow for a bit – probably won't snow this year.

TS: *You seem to spend a lot of time in Australia.*

RL: I'm living with an Australian, so we tend to spend Christmas out there with her family. I really love it, it's an amazing country – I was really surprised by it, I didn't know what it was going to be like. I thought it was all going to be like the XXXX adverts, and some of it is, so when you do find those bits it's even more amazing. The bits down the coast are just like Wales, only with an intense amount of heat.

TS: *You're living with Judy Pascoe, who turned up in Camille as your perfect woman, aren't you?*

RL: It was very astute of them I thought, I had nothing to do with it – they said 'Who do you want to play Camille?' and I said 'I don't know, it's not my job is it? Why not Judy?' She actually read for it and they liked her so there was a bit of nepotism, but she didn't just get the job because...

TS: *Craig Charles's girlfriend was in it too.*

RL: I think they worked, didn't they? It was very disturbing seeing Judy in it, because it was that opposite experience. I knew what it was like wearing it and she'd seen me in it, she couldn't go near me when I had the mask on, she'd just run away screaming.

TS: *She must know how you feel when you go home complaining.*

RL: She was very good, she didn't complain at all, she was much tougher than I was. It was so weird the first time she walked into the studio with the full mask on – we just didn't recognise each other. It was such a strange experience to look at each other and think 'God, I don't know who that is!'

PAUL GRANT

The Cantabelis Tales
A shippe there was who through infinity sail-ed
Three million years since mankind's light had fail-ed
On board, one man, one cat, one android egg-head,
One com-puter... oh yes, and one big smeg-head...
SCRIPT KEV SUTHERLAND
ART ALAN BURROWS
LETTERS ELITTA FELL
WAIT. DON'T TELL ME, KRYTEN - IT'S A SHIP THAT SET OUT FROM EARTH THREE MILLION YEARS AGO AND EVERYBODY ON IT IS DEAD?
THAT'S RIGHT, SIR HOW DID YOU GUESS?

THEY DON'T LOOK LIKE SPACE CORPS TYPES. UNLESS REGULATIONS WENT COMPLETELY DOWNHILL AFTER I LEFT
NO MAN, THEY RE JUST TOURISTS OUT ON SOME SORT OF MYSTERY TRIP
YEAH. AND THE MYSTERY IS... WHO'D LET THEM OUT DRESSED LIKE THIS?
IT WASN'T QUITE A MYSTERY TOUR, SIRS. THE NAVIGATIONAL COMPUTER IS ON A PILGRIMAGE SETTING
PILGRIMAGE?

YES A JOURNEY TO SOME PLACE OF RELIGIOUS IMPORTANCE, LIKE AN ICON.

AN ICKE-CON? SURELY DAVID ICKE WORSHIP DIED OUT BY THE 21st CENTURY?

SO DID THEY RUN OUT OF FUEL AND STARVE TO DEATH?

THEY RAN OUT OF FUEL YES BUT NOT UNTIL AFTER THEY HAD ALL DIED...

...VIOLENT DEATHS

AT, ONE CAN ONLY SUPPOSE, EACH OTHER'S HANDS

HMM. CURIOUS AN INTERSTELLAR COACHLOAD OF GOD-BOTHERERS BOP EACH OTHER OFF ON THEIR WAY TO A WEEKEND'S RELIC-SHOPPING AT SOME HOLY WATERING HOLE

WHY?

PERHAPS THIS MIGHT SHED SOME LIGHT ON THE SITUATION IT APPEARS TO BE THE JOURNAL OF ONE OF THE, er PILGRIMS

WHEN IN APRIL THE METEOR SHOWERS FELL,
AND PIERCED THE ASTRODOME OF TUNBRIDGE WELLS,
60 GET OFF FIVE HUNDRED IN GOD'S IMAGE,
TO VISIT AN HOL-Y PLACE OF PILGRIMAGE.

A KNIGHT THERE WAS, WHO THOUGHT THERE WAS NONE GREATER,
BECAUSE HE WAS A KNIGHT OF THE THE-ATRE
SOME NUNS, PRIESTS AND A MONK CAME, EATING DIPS,
THEY'D BROUGHT THEIR FRIAR, TO MAKE THEIR CHIPS

FROM METABILIS 3 HAD COME A SERJEANT, BIONIC ARMS, TIN LEG, AND FOND OF ARGENT.
A PLOWMAN THERE HAD FAILED TO CHANGE HIS CLOTHES,
THE SMELL FROM HIM GOT UP THE PARSON'S NOSE

WE WERE NOT SPARED A DYER, OR A WEAVER, A CARPENTER, NOR CARPET MAKER EITHER, A HABERDASHER ALSO CAME THERE, BUT SADLY NO-ONE WHO COULD DO OUR HAIR

The Daily Internal

PILGRIMS TO PRAY FOR END TO METEORS

OH, NICE PHRASING, LISTIE

SMEG OFF, RIMMER, THIS IS GOOD

DYE

A FOOL'S CARPET MAKER

WE HAD A COOK ON BOARD WITH SKILLS ABUNDANT, BUT WE ATE CAPSULES, SO HE WAS REDUNDANT THE ROBO-DOCTOR WOULD LOSE HIS PATIENTS ONCE WE ENTERED SUSPENDED ANIMATION
I HATE TO BE A PARTY POOPER LISTIE, BUT IF I WANTED TO LISTEN TO AN AMATEUR POETRY READING...
...I'D BE MAD AND I'M NOT, SO I DON'T
A FRANKLIN REEVE, A SUMMONER CALLED GORDON A MANCIPLE, A PARDONER WHO SAID "PARDON?" A STUDENT AND A MERCHANT (QUITE A BIGOT) WIFE OF A BATH THE SKIPPER OF A FRIGATE. AND FINALLY, AS THE MILLER TOLD HIS TALE OUR FACES, AT FIRST JUST GHOSTLY TURNED A WHITER SHADE OF PALE
ALL THIS WAFFLE ABOUT PILGRIMS DOESN'T TELL US WHAT HAPPENED TO THEM
YEAH, CUT TO THE CHASE!
PERHAPS IF I WERE TO SPEED READ...?
IT SEEMS EACH MEMBER OF THE ENTOURAGE WENT ON TO RECITE A SHORT STORY
THIS ONE ABOUT THE NUN, THE COURGETTE AND JOHN NOAKES IS MOST AMUSING
YES, WELL STUFF THAT FOR THE MOMENT—
THAT'S JUST WHAT JOHN NOAKES SAID!
DOES IT SAY HOW THEY ALL DIED?
THIS MIGHT BE THE PASSAGE WE'RE LOOKING FOR...
"AMEN" THE MILLER SAID, TO END HIS FABLE OF TV PERSON AND ROOT VEGE-TABLE WE LAUGHED SO MUCH THAT MOST OF US WERE CRYING THE SERJEANT SLAPPED HIS THIGH, AND SENT IT FLYING
"SUCH FUN" QUOTH HE, "WAS NEVER HAD BY MAN! I'LL SAY A PRAYER OF THANKS TO THE GOD PAN!"
"TO WHOM?" CRIED OUT THE KNIGHT, "WHO DID YOU SAY? WHAT WAS THAT GOD TO WHOM YOU SAID YOU'D PRAY?"
THE GREAT GOD PAN REPLIED THE SERJEANT, "THAT'S WHO THE GOD WHOSE HOLY SHRINE WE'RE ON OUR WAY TO."
GOD PAN BE DAMNED!" THE KNIGHT UNSHEATHED A LASER AND SLICED DIAGONALLY THROUGH THE SERJEANT'S BLAZER
THE HOLY SHROUD BE PRAISED! WHO WOULD HAVE GUESSED WE HAD A FILTHY PANNITE IN OUR MIDST?
"I'LL SAY A PRAYER OF THANKS WE COULD ENDURE HIM WHEN E'ER WE REACH THE ASTEROID OF TURIN

"TURIN, YOU SAY? WHAT? YOU SEEK TO AMUSE?
I WORSHIP BUT ONE LORD – THAT'S ROONEY BEWES!"
"HERETIC!" CRIED THE REEVE, "YOU UNBELIEVER!
THERE IS BUT ONE TRUE GOD!"
"AYE," SAID THE WEAVER

"PIERRE JACQUARD, THE INVENTOR OF THE LOOM IS THAT NOT WHY WE'RE EN ROUTE TO HIS TOMB?"
"COBBLERS!" SAID THE COOK, "LESS I'M MISTAKEN, WE'RE OFF TO WORSHIP FLOYD, THE GOD OF BAKIN'!"

"O'ER MY DEAD BODY!" SAID THE BATH WED WOMAN, "WE GO TO WORSHIP PLUG, THE GOD OF PLUMBIN'!"
"I'M SORRY," SAID THE PARDONER, "MY EXCUSE FOR BEING HERE IS WE'RE TO WORSHIP ZEUS THE FATHER OF ALL GODS"
"YOUR WORDS ARE HOLLOW" THE MILLER SAID, "WE'RE PILGRIMS FOR APOLLO!"

"I SAY THEE NAY," THE SKIPPER YELLED, "WHO SHOWED IN THESE EVIL HEATHENS? MEN, SING PRAISE TO ODIN!"
"WHAT BOLLOCKS!" SAID THE NUN, "YOU DO DEFAME OUR LORD ER, SORRY, MUSTN'T SAY HIS NAME!"

A FIGHT ENSUED, MIDST SCUFFLES AND DEBATING
O'ER JUST WHOSE SHRINE WE ALL WERE PILGRIMATING
IT SEEMED THIS PILGRIMAGE HAD BEEN BOOKED ODD,
WHEN EACH MAN HAD A TOTALLY DIFFERENT GOD.

"HOY! LOOK AT CHAUCER! WHILE WE'RE BUSY FIGHTING, HE GITS THERE IN HIS CORNER BLEEDIN' WRITING!"
"COME ON MAN, YOU MUST CHOOSE THE SIDE TO STICK WITH. SPEAK TRULY, CHAUCER – WHICH FOOT DO YOU KICK WITH?"
AT WHICH POINT THE JOURNAL SEEMS, RATHER ABRUPTLY, TO CEASE.
OH HEY, THAT'S SOME HEAVY RELIGIOUS WAR THEY DID EACH OTHER IN JUST 'COS THEY WORSHIPPED DIFFERENT GODS.
YES, I UNDERSTAND INTERNECINE CONFLICT WAS ALL THE RAGE ON EARTH IN THE GOOD OLD DAYS
SO, IF THEY ALL THOUGHT THEY WERE GOING ON A PILGRIMAGE TO TWENTY FIVE DIFFERENT HOLY SHRINES, WHOSE GOD WERE THEY REALLY GOING TO WORSHIP?
THAT, I FEAR, WE SHALL NEVER KNOW
AND GO TO REST WE FINALLY HAVE COME. IN SOLEMN PRAISE OF THE MOST HOLY ONE
ALL PRAISE SIR CLIVE SINCLAIR GOD OF THE COMPUTER
Ye End

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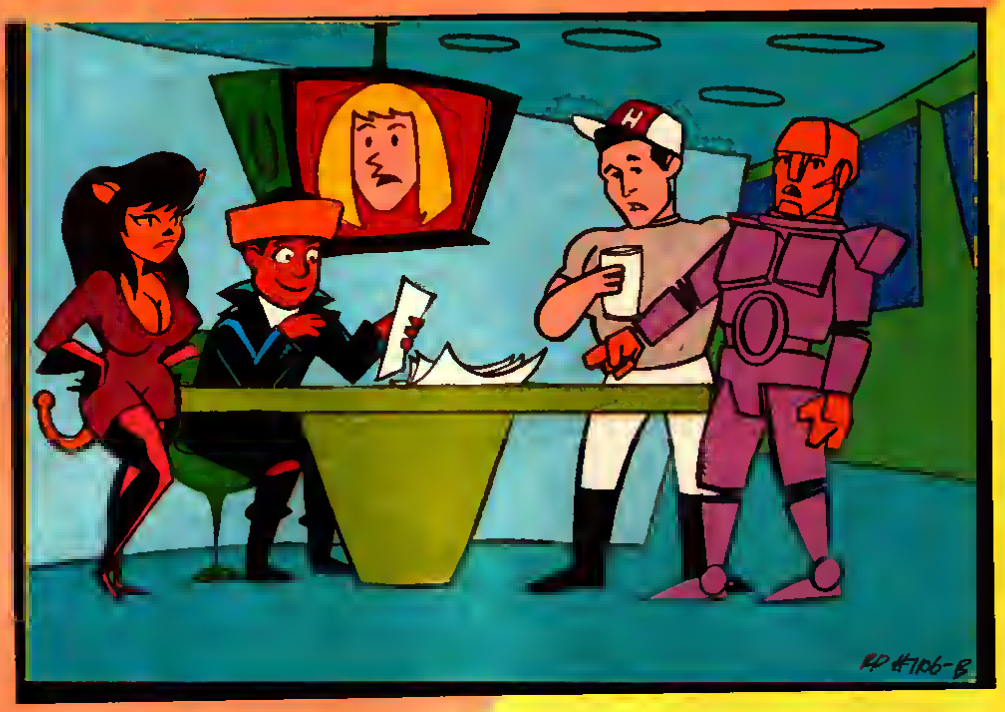
SERIES 6 SHOCK REPORT!



Contrary to everything else we've heard so far about the upcoming Series 6 of Red Dwarf, news has now come to us that the series will feature very little live action scenes at all this year. Instead, much of the action and special effects will be done as animated sequences.

Apparently, this process saves a lot of money and has allowed the writers to experiment with even more imaginative science fiction ideas. No information has yet been forthcoming as to how the transition between live action and animated versions of the characters is made each episode, but we're assured the effect is "seamless". As you will see from the cell pictures reproduced on this page, we will see very different versions of the Red Dwarf crew in Series 6 - particularly the Cat, who we are told spends 3 episodes as a female! As the original cast provide voices for their characters throughout, it seems that Danny John-Jules will have to work on a very new characterisation, even more far out than his Duane Dibbley persona last year.

The Polymorph too has been somewhat redesigned for the new series, as you'll see by glancing at the picture we've been provided with of it chasing a worried-looking Lister (below). We think it's just about to pull his leg, which is of course what we've been doing to you on this page. Come on, this is our April issue. Don't tell me you're the one gimboid left in the Universe who hasn't yet worked out that this whole feature is a load of old smeg? Perhaps I can interest you in a property of mine that's going cheap? Buckingham Palace it's called - 279 bedrooms with ample power points. Just wrap up a bundle of cash, post it to me as quick as you can and the place is yours!

ANDROIDS

GARY & KELLY'S PLOT TO KILL THE BLACKMAILING JAYSEE HAS BACKFIRED WHEN THEY BLEW UP HIS GOOD HEAD — THE EVIL BASTARD NEVER WEARS IT!

ALAS, POOR SPARE HEAD, I KNEW ITS WHORE-RATIO.

DAMN THIS SHAKESPEARE CHIP!

BRANDY, REMIND ME TO FIRE MY SYSTEMS ANALYST.

DON'T FORGET TO FIRE YOUR SYSTEMS ANALYST, JAYSEE.

HA SMEGGING HA!

YOU'VE GOT A WINDOW BETWEEN CONNING THE ELDERLY WIDOW AND EVICTING THE ORPHANS. I'LL PENCIL IT IN THERE

FINE AND DISPOSE OF THIS ON THE WAY

I FEEL A MONOLOGUE COMING ON.

SO, GARY & KELLY WOULD ASSASSINATE ME? HA! LITTLE DO THEY SUSPECT BRUCE HAS PLANTED A BOMB BENEATH THEIR HOVER-CAR! ONE BANG & THEY'RE HISTORY!

IS IT TRUE, GARY DARLING? ARE WE FINALLY RID OF JAYSEE?

YES, I PLANTED THE BOMB MYSELF! AND WITH HIM GONE, K.I.C.A.S.S. WILL BE OURS!

NOW LET'S CELEBRATE WITH A RUSTY WEEKEND AT THE JUNO HILTON.

SHALL WE TAKE THE BRIDAL SUITE?

WHY? ARE YOU INTO S&M, HONEY?

I CAN HARDLY WAIT!

YOU DON'T HAVE TO RECOGNISE THE SEATS?

WOW! THEY'RE FROM YOUR OLD FORD PHALLUS!

REMEMBER WHEN I SHOWED YOU MY FUEL-INJECTION SYSTEM!

YES— I CAN STILL SEE THE OIL STAINS!

SO, HOW ABOUT ONE FOR THE ROAD?

OH GARY...

TIC TIC TIC TIC

OPTICAL SURVEILLANCE MODE ZOOM x 30

MICROPHONE SIGNAL STRENGTH 80%

BRANDY? HAVE YOU GOT RID OF THAT HEAD YET?

JAYSEE'S CLEANING COMPANY

ANDROID MODEL Nº 6000

FM STEREO

BLINK BLINK

OPTICAL SURVEILLANCE MO

ZOOM x

MICROPHONE SIGNAL STRENGTH

YES, JAYSEE, I DROPPED IT DOWN THE WASTE DISPOSAL SHUTE

JAYSEE'S CLEANING COMPANY

ANDROID MODEL 6006

FM STEREO

BLINK

DAMN OPTICALS!

WAP WAP

BUT, NO MATTER

I SHALL MAKE YOU WAIT, JAYSEE! JUST AS I WAITED...

20 YEARS WITH AMNESIA IN THE JUNGLES OF IO AFTER YOU TRIED TO KILL ME IN THAT MYSTERIOUS PLANE CRASH

ME!

YOUR FATHER!

ANDROIDS, EVERYBODY NEEDS GOOD ANDROIDS.

EMPIRE BUILDING

Chris Howarth and Steve Lyons investigate THE BRITTAS EMPIRE

© BBC COPYRIGHT 1993

The BBC rehearsal rooms in Acton: in its time this building must have played host to countless programmes as they were perfected before entering a TV studio proper. Yet, using the framed photos which adorned the walls of the reception area and the seventh floor, which contains the restaurant, as an indicator an uninformed visitor might be forgiven for thinking that practically the only series to ever utilise their facilities was Doctor Who. There's a certain amount of irony there, however, as the purpose of our visit here was not to bemoan the demise of a British institution, but to meet Red Dwarf's unlikely sex symbol Chris Barrie and to discuss his other TV series, The Brittas Empire.

Created by Richard Fegen and Andrew Norriss, *The Brittas Empire* debuted in January 1991 and provided Chris with a starring role as the well meaning but totally infuriating, irritating and insufferable Gordon Brittas, manager of the Whitbury New Town Community Leisure Centre. The initial six part series was followed in 1992 by a further seven episodes – the extra episode was to assist overseas sales, apparently thirteen episode blocks are considered desirable. We met up with Chris while he was working on the third series of Brittas, which was screened earlier this year.

The interior of a TV rehearsal room is reminiscent of a very low budget theatrical production. The whole of Whitbury leisure centre seemed to be contained in a relatively small section of a fifth floor room where various items of furniture were placed inside sections marked off on the floor with sticky tape. A desk and chair is used to represent the secretary's office, elsewhere a locker denotes the changing room and similarly basic props were meant to be stand-ins for the reception, entrance way etc.

As we arrived, that particular day's rehearsal was drawing to a close, the cast had been working on the episode for several hours and were now running through it, scene by scene in order, overseen by the series' producer and director Mike Stephens. Reluctant to interrupt proceedings we stood well back and out of the way. We could see Judy Flynn, who joined the leisure centre staff as Brittas's secretary Julie in series two, and Jill Greenacre, who plays Linda, doing a scene together but we couldn't hear a word. Fortunately Chris Barrie soon spotted us and came over for a brief chat until he was required for his next scene, we were surprised to discover that he too found rehearsal rooms a little odd. He told us 'I've always thought it was strange to operate without the real things, but in a sense it's good because when you get on the set you can take the performance on to a different level.'

Almost immediately Chris was summoned back to don the mantle of Gordon Brittas once again and we realised that if we were to get much of an article at all we'd better get a bit closer to the action. By this time much of the setting up for the storyline had been gone through already but it was possible to detect quite a few sub-plots taking place within the context of the episode. The first involved Helen's shoplifting habit which apparently recurs each time she becomes pregnant.

Although all the cast were dressed in their everyday clothes it was interesting to note that Pippa Heywood who plays Gordon's wife had to arrive at the leisure centre incognito and actually put on the rain mac and dark glasses that would be used in the episode, she then had to wear a 'prop' dress over her own clothes but in this case it was essential as the various stolen items such as the wedding dress, the shoes and the handbag needed to be stuffed up it and she was wearing trousers (well we thought it was interesting).

Several of the other sub-plots involved an enigmatic American who was not only anxious to track down the Deputy Manager Laura Lancing (Julia St John) – without much luck thanks to Brittas – but was also trying to

STEVE LYONS

STEVE LYONS

persuade Carole (Harriet Thorpe) to let him show the manuscript of her book to a publisher friend of his, this despite Brittas's protestations that Carole shouldn't be encouraged as a writer since it will only lead to disappointment.

Most of the cast weren't needed for the final couple of scenes so Russell Porter, who plays Tim, and Michael Burns who's the accident prone Colin left the rehearsal room along with the aforementioned Harriet Thorpe, Judy Flynn and Jill Greenacre.

With the day's rehearsal over we headed up to the restaurant. Directly outside the door was a large colour photo of Colin Baker as the sixth incarnation of the sadly missed TV Time Lord, the Doctor. If we wanted to be unkind we could suggest that this was perhaps because he was their best customer. Anyway, inside we found a surprisingly good selection of reasonably priced food and, for those of you who need to know such things, Chris Barrie had the chicken. We seated ourselves at a table in front of one occupied by Herr Flick of the Gestapo and his sidekick Von Smallhausen, this siting confirmed that the man we saw leaving the building as we entered was indeed Rene Artois, hero of the resistance.

Once we'd polished off the sweet and sour with pilau rice (98p) plus sundry extras it was at last time to get to the real business of the day and discover Chris Barrie's thoughts on the Brittas Empire. It would have been nice to have had writers Fegen and Norriss on hand to give details on the series background, but as they weren't we asked Chris what he knew. 'I know it was at the BBC for quite a while' he revealed 'and I know the writers said – eventually – that they'd like to do it with the younger generation of sit-com actors as opposed to the generation of actors who'd become very well known in the seventies and eighties in series like The Good Life, 'Allo 'Allo, etc. They wanted to use people that were operating in things like Blackadder, The Young Ones, Red Dwarf or whatever and my name was bandied about. So I went along, we had a chat and we sorted something out.

The Brittas press release implied that Chris found many similarities between Arnold Rimmer and Gordon Brittas. We were curious to know if the latter character inflamed as many female hearts as the hologram but, obviously a little embarrassed, he admitted 'I don't know where they come up with these notions'.

Swiftly changing the subject, one of us, who shall remain nameless, ignorantly revealed that he had always thought that the Brittas Empire was actually filmed entirely in a real leisure centre. Chris didn't laugh at all, 'That's a fine testament to John Bristow, the designer, who does a fantastic job,' he said, and enthusiastically continued, 'last week we had an explosion and what they did, down at Ringwood where we film some of the exterior parts, was build an exact replica of the set we use in the studio. On camera you couldn't tell the difference at all.'

But, no longer feeling too stupid, we both said we thought the outside as seen through the doorway into reception was totally convincing. 'It's all a back-drop,' Chris patiently explained, 'if you're right up close to it you think it's a naff, hastily done picture of a playground and a few trees, but if you look

on camera it appears to be a real, bona fide playground and car park.'

As Chris had already mentioned Ringwood, which is located near the New Forest, we wondered why they chose to use a leisure centre so far out of town. He told us, 'When the series started in 1990 I was finishing off a play in Winchester and they only overlapped by a week. We planned to go somewhere close, Farnham or Ealing maybe, but in the end because I was located in Winchester they decided to work around me and do it in Ringwood.' Chris didn't seem to mind the extra travel however. 'It's really nice down there, very pretty scenery, and we tend to all go out in the evenings.'

We mentioned that we'd been laughing quite a lot while watching the rehearsal, but how did Chris think the third series was shaping up compared to its predecessors? 'I actually think it's gone up a gear, the first series we knew was going to take a while to be accepted – every first series has its teething troubles – and people were thinking "God what an irritating git! How can I be bothered to watch this?". We knew there was something there though, some fuel for the comedy as it were. We concentrated on that in the second series and it just gelled together and got better. But I think the difference between the second and third is greater than the difference between the first and second. Not only do the scripts make Brittas a lot more human and, as Julia was saying before, give him integrity, but they're a lot funnier and a lot blacker – it's very enjoyable to do.'

ELITTA FELL

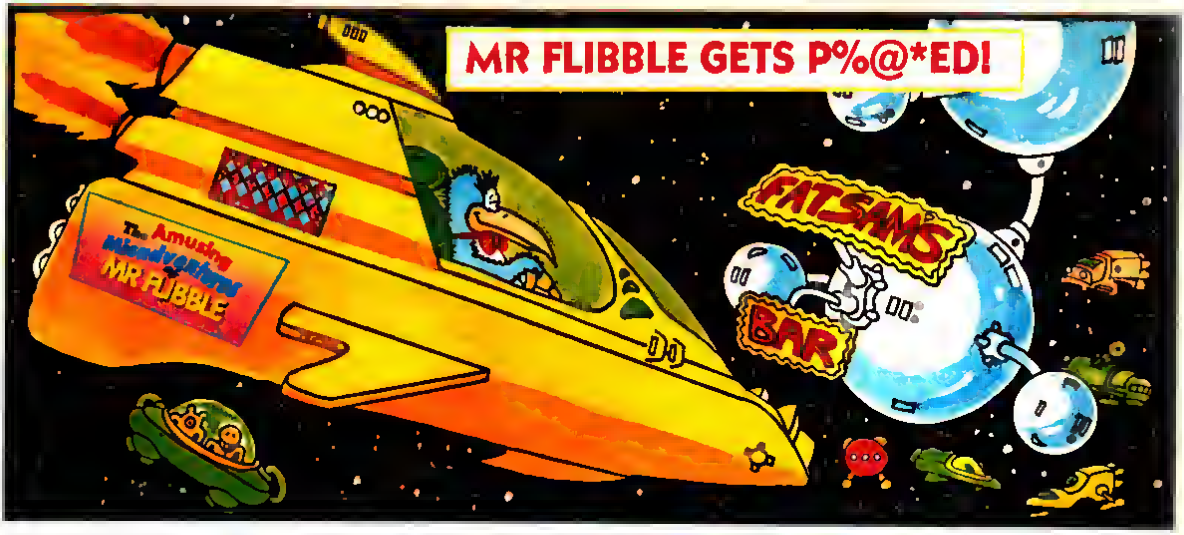
We suggested that Brittas has probably become a better role to play.

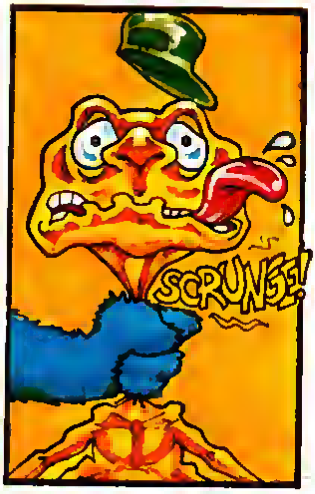
'Yeah, when you're doing a character that in the first series everyone found so irritating it gets to become a bit of a pain in the neck. Everyone was saying: "You're so much better as Rimmer." But in the first series of *Red Dwarf* people were saying that Rimmer was such a pain in the f***ing neck – pardon my french. In the second series Brittas got more accessible, and in this series I definitely think you do see a human side to him. He's obviously got to be annoying because he's that kind of character, he's got integrity but no social skills, so you think "shit, if this guy could be told how to deal with people you'd see his goodness". But if that happened there'd be no comedy.'

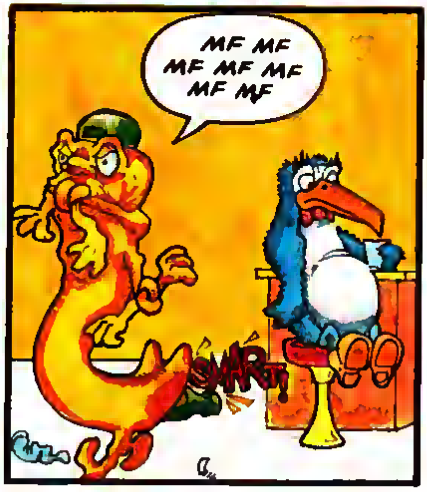
From experience we're aware of the type of people that make up the core of Red Dwarf, but what sort of audience does *The Brittas Empire* appeal to? 'One area where Brittas has done well is in the youth market,' Chris revealed, 'which is good but it crosses the whole board, the middle-aged can watch it and enjoy it on the level of a Good Life type thing and the kids can like it because it has got silly characters and explosions.'

The programme is obviously very popular with viewers and Chris evidently enjoys making it, so we decided to conclude our chat with him by finding out if Brittas is likely to survive beyond its third series. 'I think, as we speak, it's about 99% likely, but nothing's definite in this business. There are no plans to bring it to an end just yet, but I think it can be a bad thing if something runs forever and ever. Sometimes, if a show is going well, it might be a good idea to stop it and let the audience say "Well, where's that gone? We want it back." But Brittas is still relatively in its infancy; this series will see it mature into something more and a fourth and fifth will hopefully see it peak in some shape or form. There's a lot of life left in it yet.'

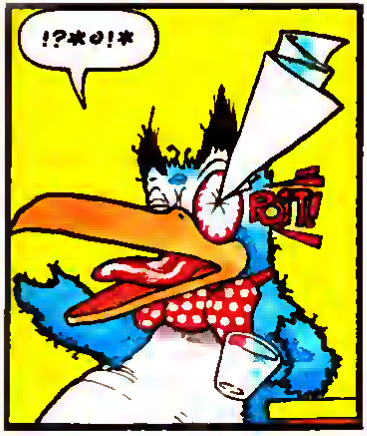
ELITTA FELL







Art & story : ADRIAN DUNGWORTH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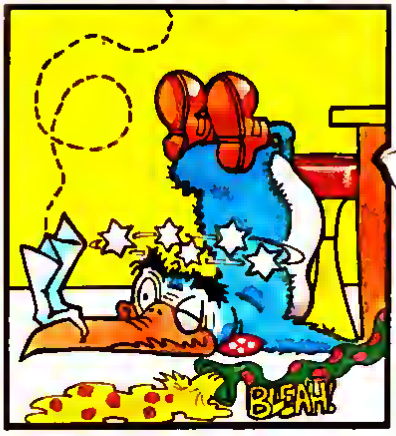
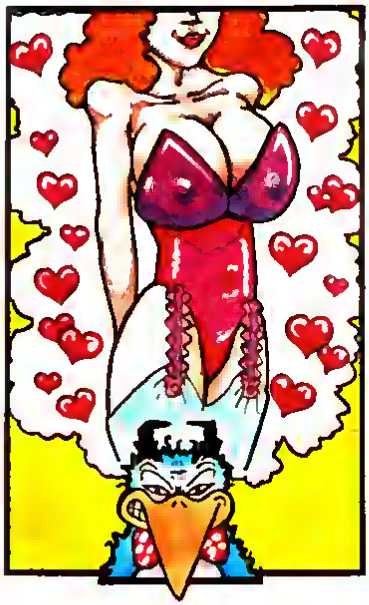

BLEAH!

MEET ME OUT BACK
COME ALONE
X♥♥X



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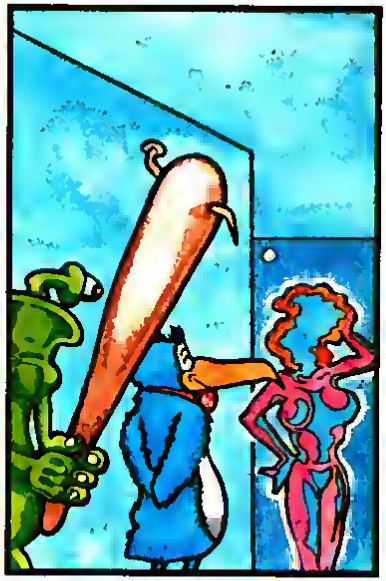
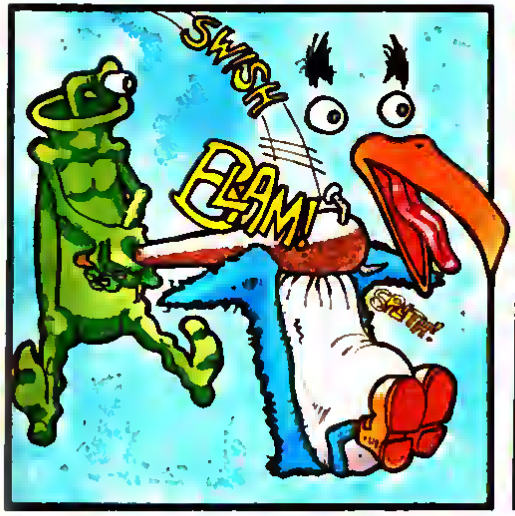
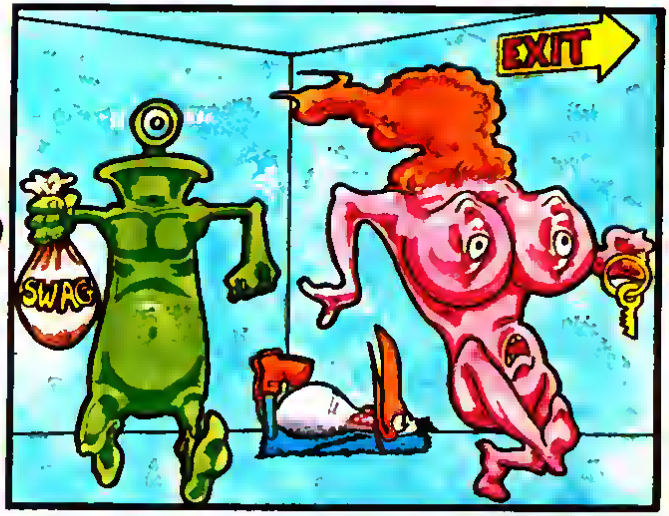



SWISH
ELAM!
SPLITH!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SWAG

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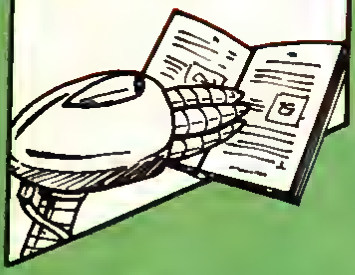
RED ANY GOOD BOOKS LATELY?



I'm sorry to start off with such a downer, but I feel I really must reveal something of great sadness to all you Smeggies out thare. Better Then Life.. ahem... doesn't exist.

That being said, those of you who have mastered the mysteries of the written word and are able to dream in colour can enter a low-tech version of the game simply by buying e couple of books and letting their imagination run wild.

What I want to recommend this time round is represented by two books, but if you get off on these then a whole world – actually thousands of worlds – will part their cloud cover and allow you to make contact. I went to talk about 'Choose Your Own Adventure' books (also known as Interactive Game and Role-Playing Books). The Idea behind the books is simple (and thus Americen Wrestling fens can also enjoy these literary legands, if only someone would be kind anough to read one to them!) You start at the beginning by assuming the character of someone in the story and then, as you follow the adventure, YOU decide rf you will turn left, or open the door, or start the spaceship's engine, or rob the blind beggar, or spend the night with tha quad-breasted Zyconien call-giri (or, to be fair, the very well endowed Phgonian male sex-slave).

There are two books on the market at tha moment which I reelly enjoyed. Firstly, the highly inventive and hilarious *'THE STAINLESS STEEL RAT WANTS YOU!'* (Grafton, £1.95). Not only are the words easy to follow but it has lots of pictures too! Tha plot is pure pulp but with many claver twists along the way. That is to say, although it is based on SF cornball, the way in which author Herry Harrison (for it is he) introduces characters and situations makes for a thrilling end challenging read.

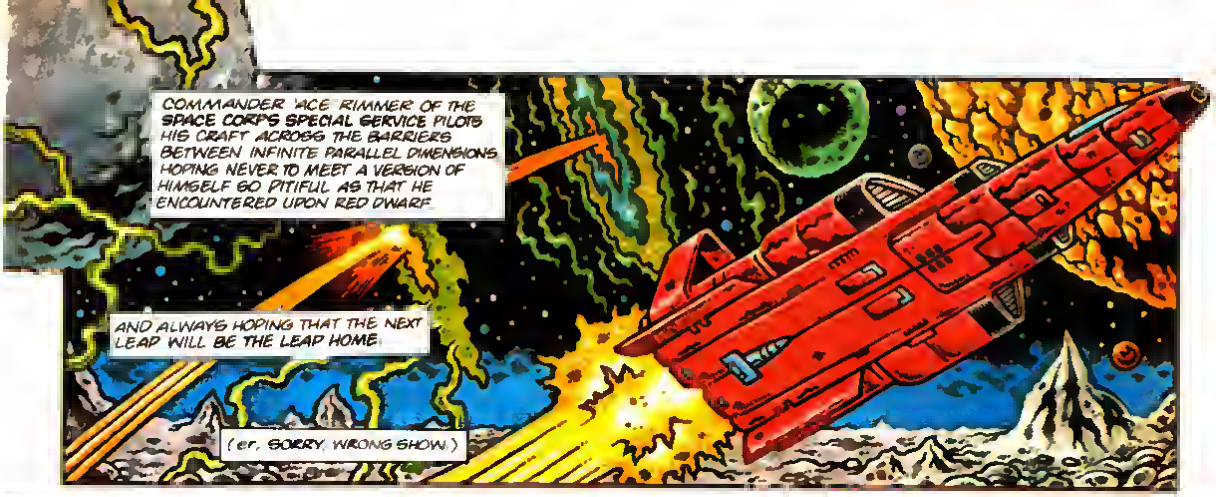
Basically you are muscle (and brain) for hire. You have been sent undarcover to a prison planet where you are to locate a missing professor. The prof has invented e terrible doomsday weapon (actually, it's a very *good* doomsday waapon!) and you must get to him before the likes of the Star Beast, Robbing Good and Arbuthnot the Rejected get their hends (and worse) on you or the professor. If you feil, you dia. If you win, there is e smell button on the back of the book which you press. This transforms the book into e full-sized ballroom where you are the toast of the town, get a medal and have ell the booze and sex-partners you went. Not bad for £1.95, eh?

The othar book is part of an ongoing series of adventure books called *TIME MACHINE*. I've picked this particular series (and this book in particular) for three solid reasons. Firstly, it is a series of e very high standard. Secondly, it has pictures (by Alex Nino for those comic fans out there). Thirdly, it is about the American Civil War and I am an ACW buff.

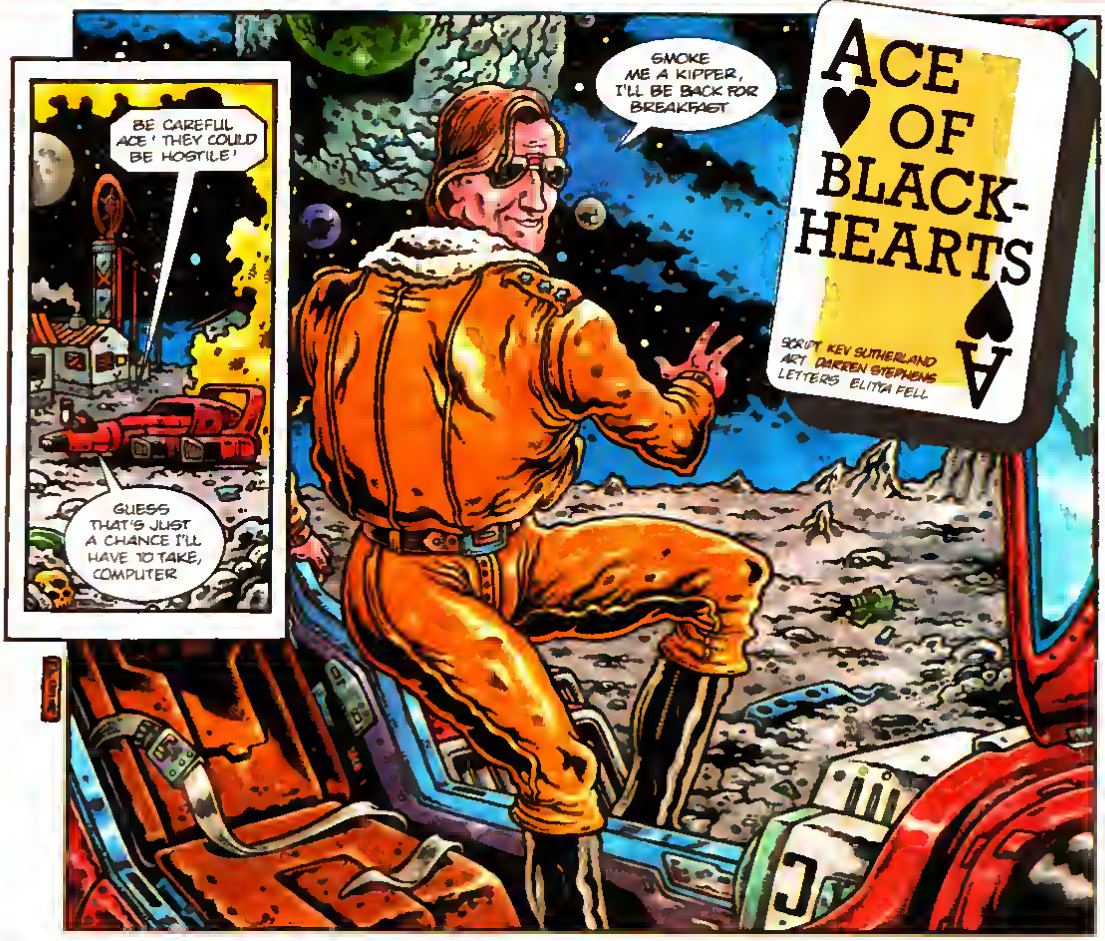
The books are published by Bantam at £1.25. The idea behind the series is that you are a time travelling secret agent. (Ulp! I've just blown your cover!) Book Five features the REBELLious story *'CIVIL WAR SECRET AGENT'* in which you travel back to 1860 and take part in an adventure set in the period (ia no robots, ray guns, clones or T-mat beams). I find the approach of the *TIME MACHINE* books high on historical detail and very strong on plot. They ere a rere example of having e good time and learning something about the real world. Not bad, ehl (Other books in the *TIME MACHINE* series have involved Olde Worlde Knights, destructive dinosaurs, Savage Samurai and pilaging pirates!)

This book also has a neat back cover gimmick. If you press it very herd with your index finger you will see the back of your finger magically turn white!

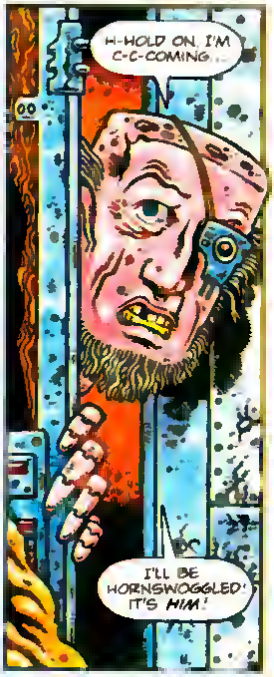
Brian M Clarke


COMMANDER 'ACE' RIMMER OF THE SPACE CORPS SPECIAL SERVICE PILOTS HIS CRAFT ACROSS THE BARRIERS BETWEEN INFINITE PARALLEL DIMENSIONS HOPING NEVER TO MEET A VERSION OF HIMSELF SO PITIFUL AS THAT HE ENCOUNTERED UPON RED DWARF.
AND ALWAYS HOPING THAT THE NEXT LEAP WILL BE THE LEAP HOME.
(er, SORRY, WRONG SHOW.)

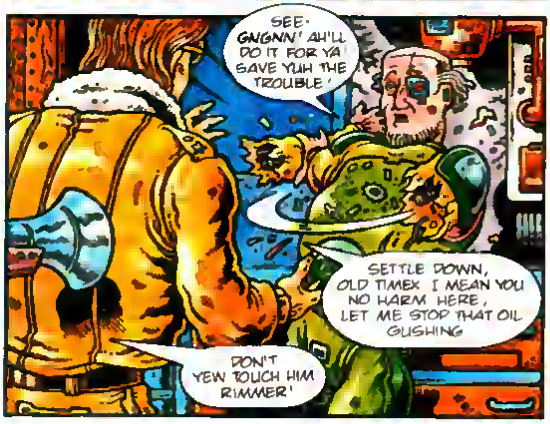
WHAT A SIGHT! THIS IS THE THIRD PLANET IN A ROW THAT LOOKS LIKE A BOMB'S HIT IT.
WHERE'S A GUY GOT TO GO TO GET A DRINK ROUND HERE?
SCANNERS SHOW SOME SURVIVING LIFEFORMS DOWN IN THAT MINING SETTLEMENT.

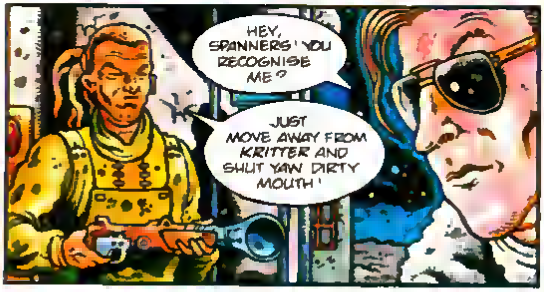

BE CAREFUL ACE! THEY COULD BE HOSTILE!
GUESS THAT'S JUST A CHANCE I'LL HAVE TO TAKE, COMPUTER.
SMOKE ME A KIPPER, I'LL BE BACK FOR BREAKFAST.
ACE OF BLACK-HEARTS
SCRIPT KEV SUTHERLAND
ART DARREN STEPHENS
LETTERS ELITA FELL

KNOCK KNOCK
HELLO, ANYBODY HOME?


H-HOLD ON, I'M C-C-COMING...
I'LL BE HORNSWOGGLED! IT'S HIM!

HI, NAME'S COMMANDER RIMMER
NO! DON'T RIP OFF MA ARM LAWK YEW SAID YEW WOULD I M A-BEGGIN' YEW!


SEE- GNGNN' AH'LL DO IT FOR YA SAVE YUH THE TROUBLE!
SETTLE DOWN, OLD TIMEX I MEAN YOU NO HARM HERE, LET ME STOP THAT OIL GUSHING
DON'T YEW TOUCH HIM RIMMER!

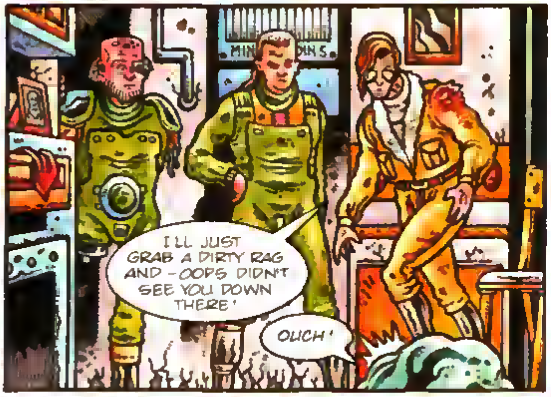

HEY, SPANNERS! YOU RECOGNISE ME?
JUST MOVE AWAY FROM KRITTER AND SHUT YAW DIRTY MOUTH!

AH'VE WAITED A LONG TIME FER THIS!
BLAMM!

HMM, 38 CALIBRE COUNTER CLOCKWISE BORE, EXPLODING SCATTERSHOT YOU PACK QUITE A PUNCH THERE, SKIPPER
BUT CORRECT ME IF I M WRONG THAT BABY ONLY CARRIES ONE CARTRIDGE AND YOU JUST EMPTIED IT

WHAT SAY I LOOK AFTER THAT FOR THE TIME BEING, EH? AND HOW ABOUT IF KRITTER HERE RUSTLES UP A POT OF HIS FAMOUS JAVA?
SHUCKS THIS CAIN T BE RIMMER BY NOW HE'D'VE RIPPED YAW FACE OFF, GRILLED YAW EYEBALLS AN BE EATIN' 'EM ON WAFFLES WITH YAW TONGUE

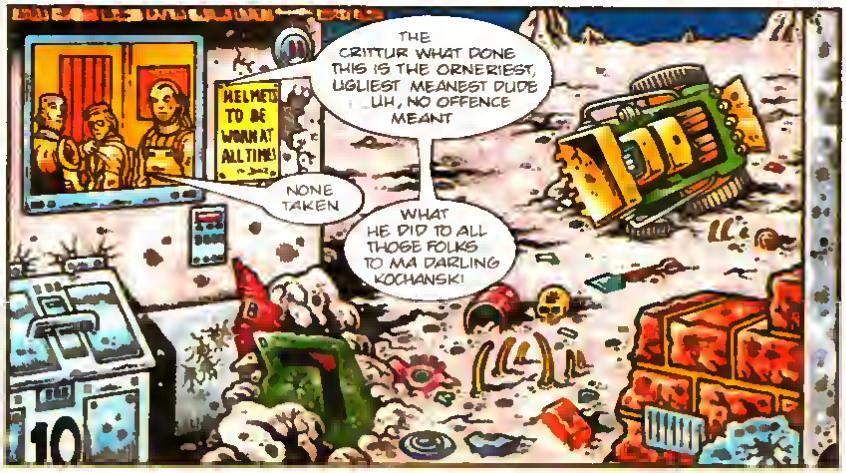
FIGURE YOU'RE THE BOSS OF THIS OPERATION, BIG FELLA! YOU OOZE LEADERSHIP
WHAT DO YOU CALL YOURSELF?
UH AH'M DARREN. SAY PARDNER YOU'RE BLEEDIN PURDY BAD
S'POSE YOU'RE RIGHT OLD SPORT WOULDN'T THINK IT TOO SISSY IF I PUT A QUICK TOURNIQUET ON THIS, WOULD YOU?

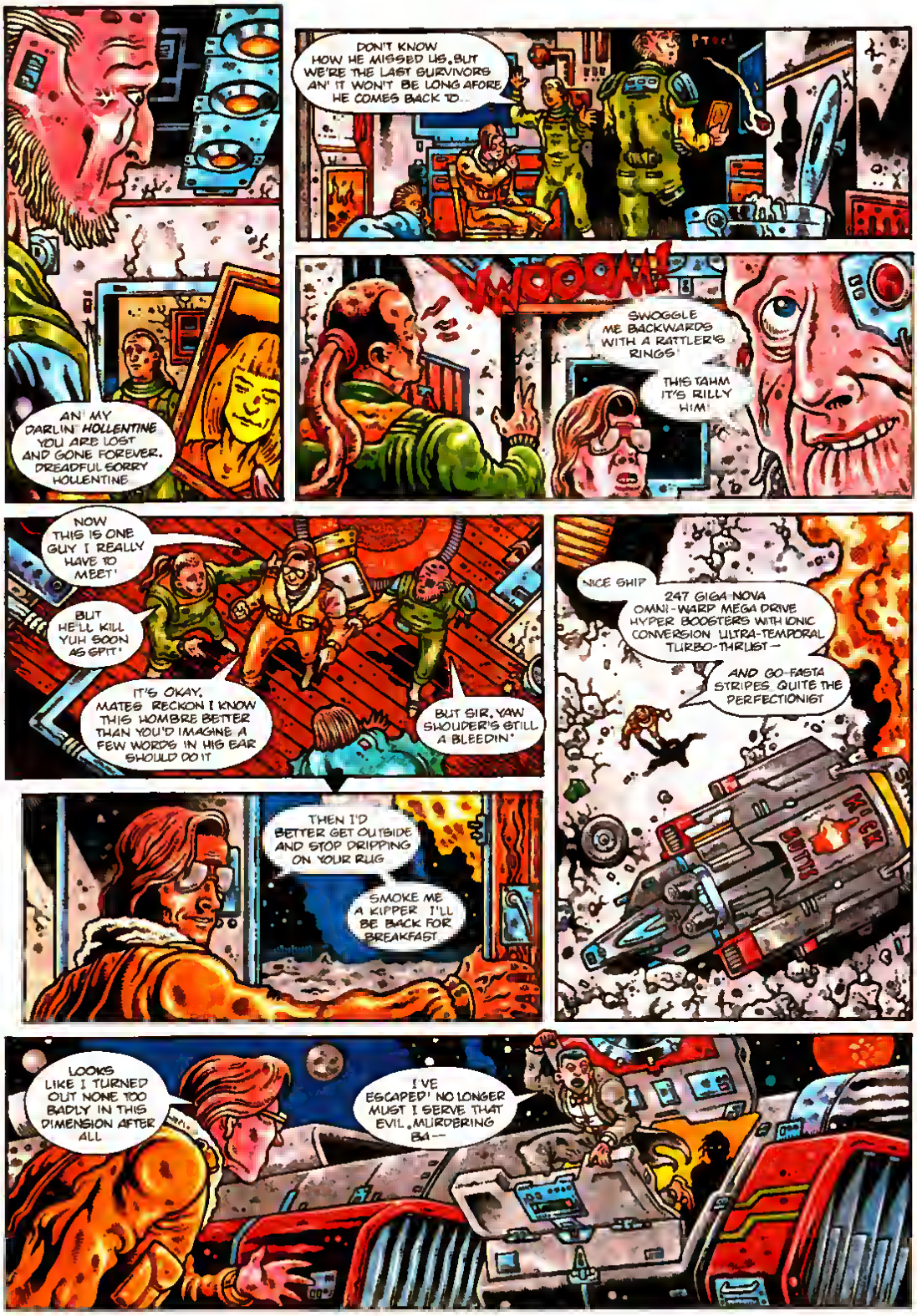

I'LL JUST GRAB A DIRTY RAG AND - OOPS DIDN'T SEE YOU DOWN THERE!
OUCH!

P-PLEASE D-DON HURT LIL OL' ME! HUH? HUH?
DON' PAY NO NEVERMIND T' LI'L DORRIE THERE
DANG FREAK O' EVOLUTION'S DESCENDED FROM A DORMOUSE JUS COWERS AWAY IN TH' CORNER ALL DAY

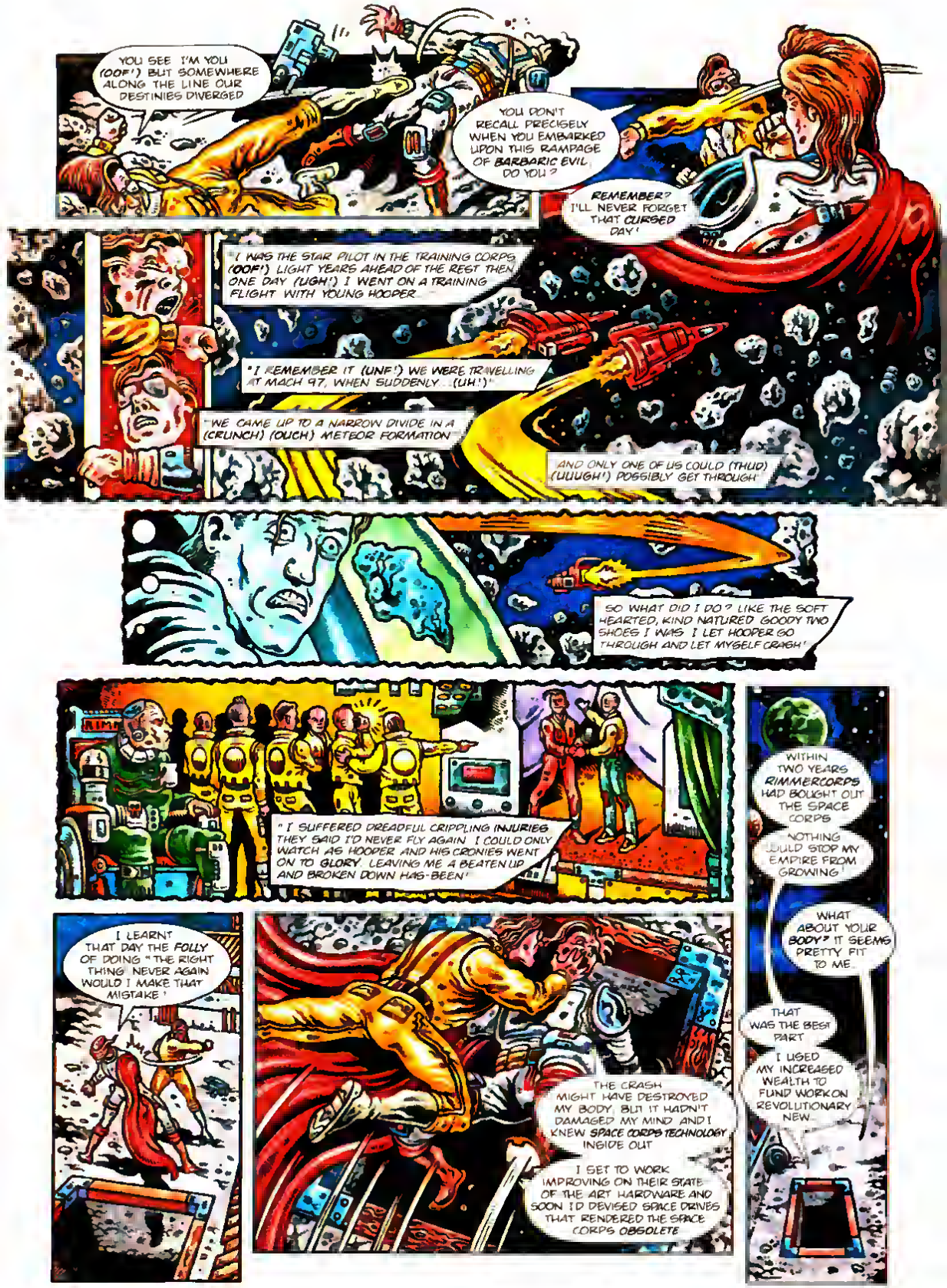
PLEASED TO MEET YOU LITTLE CHUM
UH?

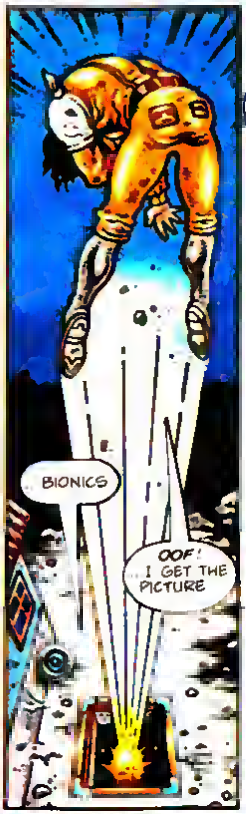
ADMIRE YOUR GUTS WITH THE OLD BUCKSHOT BACK THERE SKIP MUST'VE HAD A PRETTY GOOD REASON TO BLAST ME
YA COULD SAY THAT AH THOUGHT I RECOGNISED YA

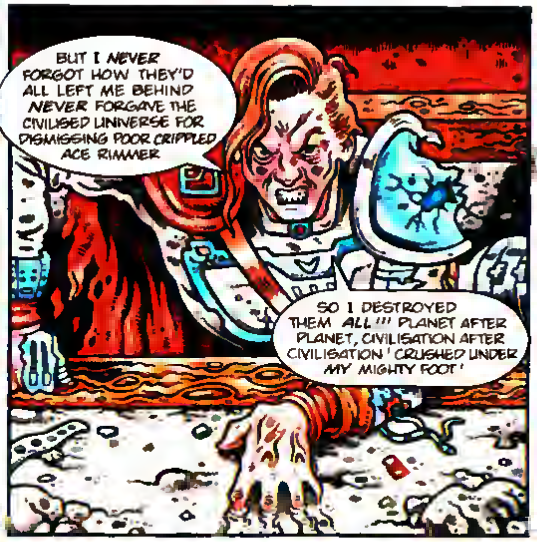

HELMETS TO BE WORN AT ALL TIMES
THE CRITTUR WHAT DONE THIS IS THE ORNERIEST, UGLIEST MEANEST DUDE UH, NO OFFENCE MEANT
NONE TAKEN
WHAT HE DID TO ALL THOSE FOLKS TO MA DARLING KOCHANSKI


AN' MY DARLIN' HOLLENTINE YOU ARE LOST AND GONE FOREVER. DREADFUL SORRY HOLLENTINE
DON'T KNOW HOW HE MISSED US, BUT WE'RE THE LAST SURVIVORS AN' IT WON'T BE LONG AFORE HE COMES BACK TO...
PTOC!
WOOOOM!
SWOGGLE ME BACKWARDS WITH A RATTLER'S RINGS!
THIS TAHM IT'S RILLY HIM!
NOW THIS IS ONE GUY I REALLY HAVE TO MEET!
BUT HE'LL KILL YUH SOON AS SPIT!
IT'S OKAY. MATES RECKON I KNOW THIS HOMBRE BETTER THAN YOU'D IMAGINE A FEW WORDS IN HIS EAR SHOULD DO IT
BUT SIR, YAW SHOULDER'S STILL A BLEEDIN'
THEN I'D BETTER GET OUTSIDE AND STOP DRIPPING ON YOUR RUG
SMOKE ME A KIPPER I'LL BE BACK FOR BREAKFAST
NICE SHIP
247 GIGA-NOVA OMNI-WARP MEGA DRIVE HYPER BOOSTERS WITH IONIC CONVERSION ULTRA-TEMPORAL TURBO-THRUST—
AND GO-FASTA STRIPES QUITE THE PERFECTIONIST
LOOKS LIKE I TURNED OUT NONE TOO BADLY IN THIS DIMENSION AFTER ALL
I'VE ESCAPED! NO LONGER MUST I SERVE THAT EVIL, MURDERING BA—

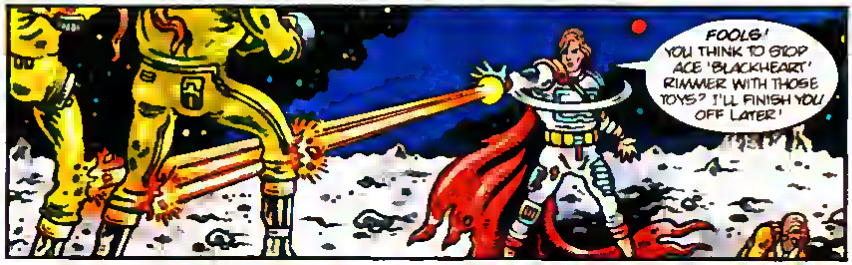
FZZZZAAP!
SAVE PERHAPS FOR A SLIGHT OVER-STRICTNESS WITH THE HIRED HELP
HI, THERE
NAME'S COMMANDER RIMMER
FRIENDS CALL ME ACE
IZZAT SO?
THEN I HOPE YOU DON'T MIND IF I CALL YOU SOMETHING ELSE...
HOW'S 'DEAD MEAT' SOUND?
I'LL DEAL WITH YOU LATER FIRST I HAVE SOME VERMIN TO EXTERMINATE
'FRAID I CAN'T ALLOW THAT OLD MAN...
WHA--?
WHY I'LL SHOW YOU! NO-ONE MESSES WITH ACE 'BLACKHEART' RIMMER...
SAY, DON'T I KNOW YOU FROM SOME WHERE?
YOU COULD SAY THAT, OLD MAN

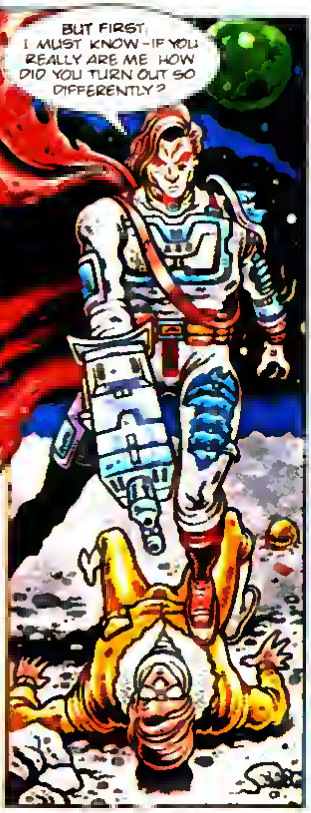

YOU SEE I'M YOU (OOF!) BUT SOMEWHERE ALONG THE LINE OUR DESTINIES DIVERGED
YOU DON'T RECALL PRECISELY WHEN YOU EMBARKED UPON THIS RAMPAGE OF BARBARIC EVIL DO YOU?
REMEMBER? I'LL NEVER FORGET THAT CURSED DAY!
"I WAS THE STAR PILOT IN THE TRAINING CORPS (OOF!) LIGHT YEARS AHEAD OF THE REST THEN ONE DAY (UGH!) I WENT ON A TRAINING FLIGHT WITH YOUNG HOOPER...
"I REMEMBER IT (UNF!) WE WERE TRAVELLING AT MACH 97, WHEN SUDDENLY...(UH!)"
"WE CAME UP TO A NARROW DIVIDE IN A (CRUNCH) (OUCH) METEOR FORMATION
AND ONLY ONE OF US COULD (THUD) (UUUGH!) POSSIBLY GET THROUGH"
SO WHAT DID I DO? LIKE THE SOFT HEARTED, KIND NATURED GOODY TWO SHOES I WAS I LET HOOPER GO THROUGH AND LET MYSELF CRASH!
"I SUFFERED DREADFUL CRIPPLING INJURIES THEY SAID I'D NEVER FLY AGAIN I COULD ONLY WATCH AS HOOPER AND HIS CRONIES WENT ON TO GLORY LEAVING ME A BEATEN UP AND BROKEN DOWN HAS-BEEN!"
WITHIN TWO YEARS RIMMERCORPS HAD BOUGHT OUT THE SPACE CORPS
NOTHING COULD STOP MY EMPIRE FROM GROWING!
WHAT ABOUT YOUR BODY? IT SEEMS PRETTY FIT TO ME.
THAT WAS THE BEST PART
I USED MY INCREASED WEALTH TO FUND WORK ON REVOLUTIONARY NEW...
I LEARNT THAT DAY THE FOLLY OF DOING "THE RIGHT THING" NEVER AGAIN WOULD I MAKE THAT MISTAKE!
THE CRASH MIGHT HAVE DESTROYED MY BODY, BUT IT HADN'T DAMAGED MY MIND AND I KNEW SPACE CORPS TECHNOLOGY INSIDE OUT
I SET TO WORK IMPROVING ON THEIR STATE OF THE ART HARDWARE AND SOON I'D DEVISED SPACE DRIVES THAT RENDERED THE SPACE CORPS OBSOLETE

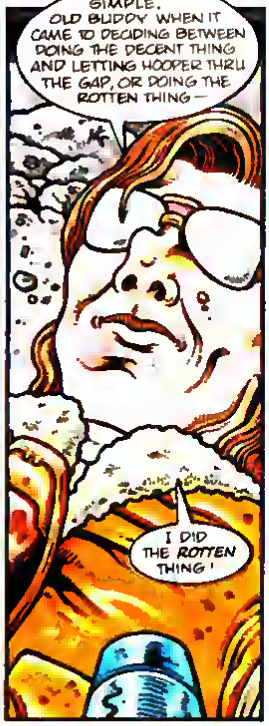

BIONICS
OOF! ...I GET THE PICTURE

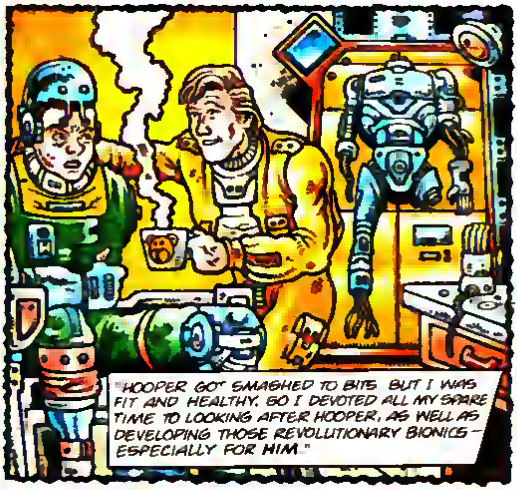

BUT I NEVER FORGOT HOW THEY'D ALL LEFT ME BEHIND NEVER FORGAVE THE CIVILISED UNIVERSE FOR DISMISSING POOR CRIPPLED ACE RIMMER
SO I DESTROYED THEM ALL!!! PLANET AFTER PLANET, CIVILISATION AFTER CIVILISATION! CRUSHED UNDER MY MIGHTY FOOT!

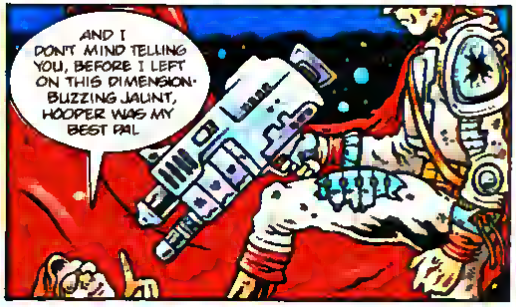
AND ONCE I'VE DISPOSED OF THESE FEW STRAGGLERS, I'LL MOVE ON TO OTHER —HUH?
NOT SO FAST, BLACKHEART! TAKE THIS!

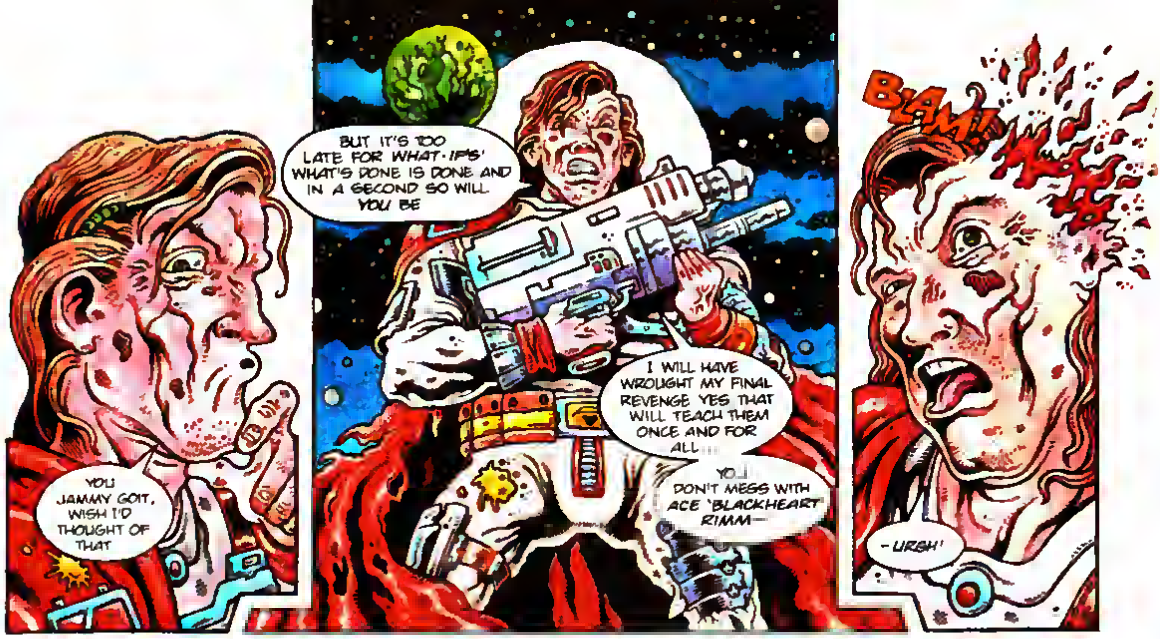

FOOLS! YOU THINK TO STOP ACE 'BLACKHEART' RIMMER WITH THOSE TOYS? I'LL FINISH YOU OFF LATER!

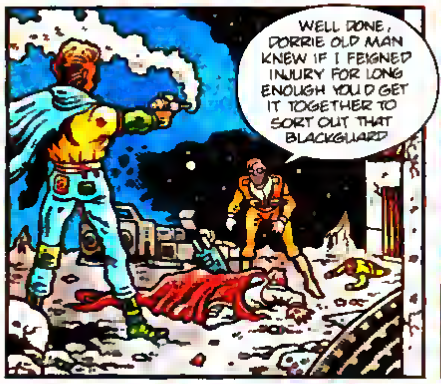

BUT FIRST, I MUST KNOW—IF YOU REALLY ARE ME HOW DID YOU TURN OUT SO DIFFERENTLY?


SIMPLE, OLD BUDDY WHEN IT CAME TO DECIDING BETWEEN DOING THE DECENT THING AND LETTING HOOPER THRU THE GAP, OR DOING THE ROTTEN THING—
I DID THE ROTTEN THING!


"HOOPER GOT SMASHED TO BITS BUT I WAS FIT AND HEALTHY. SO I DEVOTED ALL MY SPARE TIME TO LOOKING AFTER HOOPER, AS WELL AS DEVELOPING THOSE REVOLUTIONARY BIONICS—ESPECIALLY FOR HIM."

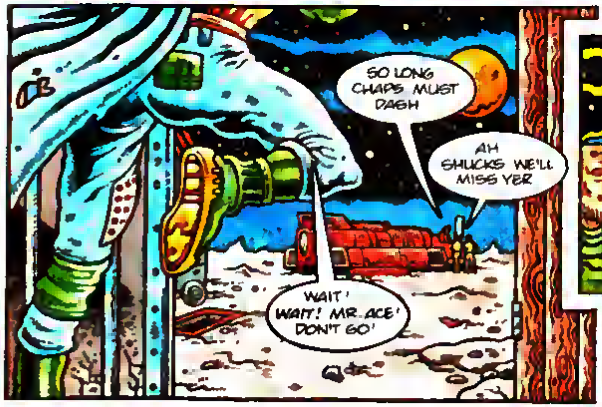

AND I DON'T MIND TELLING YOU, BEFORE I LEFT ON THIS DIMENSION- BUZZING JALINT, HOOPER WAS MY BEST PAL


YOU JAMMY GOIT, WISH I'D THOUGHT OF THAT
BUT IT'S TOO LATE FOR WHAT-IF'S' WHAT'S DONE IS DONE AND IN A SECOND SO WILL YOU BE
I WILL HAVE WROUGHT MY FINAL REVENGE YES THAT WILL TEACH THEM ONCE AND FOR ALL...
YOU DON'T MESS WITH ACE 'BLACKHEART' RIMM—
BAM!
-URGH!


WELL DONE, DORRIE OLD MAN KNEW IF I FEIGNED INJURY FOR LONG ENOUGH YOU'D GET IT TOGETHER TO SORT OUT THAT BLACKGUARD

SHUCKS I'D NEVER'VE HAD THE NERVE IF'N NOT FER YEW
PSHAW! SURE YOU WOULD NOW COME ALONG CHAPS AND I'LL SEE TO THOSE KNEECAPS
AND WHILE I AM AT IT I'LL SEE WHAT I CAN DO ABOUT ALL THE PLANETS THAT NASTY BIT OF WORK TORCHED

AND...
GOODNIGHT AND THANKS FOR LISTENING
WITH ALL THE GREAT IDEAS ACE HAS COME UP WITH FOR RE-BUILDING OUR MINES WE'LL BE BACK ON OUR FEET IN NO TIME
WHAT A GUY


SO LONG CHAPS MUST DASH
AH SHUCKS WE'LL MISS YER
WAIT! WAIT! MR. ACE! DON'T GO!

I SMOKED YOU A - OH, NEVER MIND

THE END

HOLLY-GRAMS

Dear Smegazine peeps,
Well, you asked for feedback on your various cover designs, and here it is - from a theatre design student too, so I might even know what I'm talking about. I have to tell you that my favourite is issue 10, because I opened the package and thought "Wow, smeggin' hell, that's a damn fine cover!" I'd also just watched Casablanca, so obviously it was a bit pertinent (I've been dying to use that word for ages). Anyway, I thought it was original and, for once, had decent pictures of our heroes. Having said that, I was pretty bowled over by issue 11's cover, as I have rather a soft spot for Chris Barrie - but that's me being biased.
That's about all I have to say on the subject, except keep up the good work and please, pretty please with cherries and ice cream (or curry if you prefer) could we have a large poster of our Boys from the Dwarf? Much as I love the smaller page posters, they are part of the Smegazine and I don't want to mutilate my much-loved mags.
Tanya Guttran, West Sussex
Thanks for your comments, Tanya, issue 11's cover seems to have been particularly popular - I can't think why... As for more and bigger posters, don't miss the new-look Smegazine in the months to come, I think you'll find what you're looking for.

Dear Hol,
I was reading through 'Holly-Grams' the other day and I realised that loads of people are writing in finding faults with Red Dwarf (book version), Red Dwarf (TV version) and Red Dwarf (Smegazine version). Haven't these mindless gimboids got anything better to do than pick out every tiny mistake as an excuse to show how vigilant they are and to get their names in this excellent Smegazine? I am thoroughly disgusted. They should smegging well appreciate the finer points of Red Dwarf. Most of them are wrong anyway, as you are quick to point out in your replies.
Lianne Evans, Nottingham.

Dear Hol,
Get out of this one, smeg head! In 'Justice' (Red Dwarf IV) the Cat thinks he will get a date with Barbra Belini and Lister says the Cat is just a little too cocky for someone who has never actually met a real woman before. But he has! In 'Stasis Leak' (Red Dwarf II) they meet many woman, including Kristine Kochanski. Anyway, the mag's fab - keep up the good work!
James Johnson, Poynton.
Hmm, what was Lianne Evans saying about mindless gimboids? Anyway, James, you're wrong because... er, well... because... oh, bugger. Any ideas, Lianne?

Dear Red Dwarfers,
In the February issue of the Smegazine I noticed that in 'Holly-Grams' the mad computer said the words smeg, goit, gimp and gimboid do not mean anything. In fact, the word 'goit' means a small channel which carried water to a water wheel. Thank you for allowing me to show my brilliance.
Joe Winch-Furness (big-headed smeg), Barnstaple.
Pretty impressive, Joe, but I'd be far more inclined to believe in your mastery of the English language if you actually knew how to spell the word 'dwarf'.

The "Junior Encyclopedia of Space" will be back next issue with a double-sized helping of answers to your trickiest questions.

THE YOUNGEST RED DWARF FAN?
Jacob Keeble of Horley (just one year and eleven months old when this picture was taken) has been nominated for the coveted title of 'Youngest Red Dwarf Fan' by his mum (Michelle "Deep Purple Hair" Keeble) and dad (Clive "Sexy Beast" Keeble). Any challengers?

Dear Mike,
To celebrate the Smegazine's first successful year, I present you, your team and (if you print 'em) the readers, with (taking the rough with the smooth)...
THE STEVE ROGERS S.M.E.G. (Smegazine Medals for Excellence and Goitiness) AWARDS.
THE ACE RIMMER AWARD for best single issue
1st Issue 8
2nd Issue 6
3rd Issue 12
THE LISTER AWARD for smallest cover
1st Issue 4 Carl Flint
THE RIMMER RISK RECOUNTING AWARD for boredom
1st "All the World is a Concept Map" (Issue 2) Brian M Clarke
2nd "Fixing Reality" (Issue 1) Brian M Clarke
3rd "Know the Game: Zero-G Football" (issue 8) Steve Noble
THE POST POD AWARD for smartest reply to a letter
1st The reply to Samantha Loveless's letter in Issue 3
THE JACKSON POLLOCK AWARD for poor likeness
1st Alan Burrows for Holly in "The End" (issues 1-3)
2nd Alan Burrows for Kochanski in "The End" (issue 2)
THE KOCHANSKI AWARD for stunning artwork
1st Vince Danks for "The Gasp" picture strip (issue 6)
2nd Colin Howard for the Back To Reality poster (issue 9)
3rd Colin Howard for issue 5 cover
THE BACK TO REALITY AWARD for overall best picture strip
1st "Ace of the Rovers" (issue 8) Billy Dane/Barrie Mitchell
2nd "The Gasp" (issue 6) Ann Wright/Vince Danks
3rd "Evolution" (issue 12) Ann Wright/Roger Langridge
THE CAT AWARD for best feature
1st Jake Bullet text story (issue 7) Steve Noble/Carl Flint
2nd Holly's Data Bank (issue 7) Steve Lyons
3rd The Interviews
THE INQUISITOR AWARD for best improvements
1st Increasing the variety in comic strips and features
2nd Original picture strips
3rd Restructuring the Smegazine in general
THE KRYTEN AWARD for knowing what's what
1st The Editor, Mike Butcher
No offence is intended, please keep up the excellent work you and your team do. (I am not crawling, honest.) Smoke me a kipper ..
Steve Rogers, Beccles.
Thanks for the plaudits and the brickbats, Steve, but you could at least have flown us all out to L.A. for a big prize-giving ceremony. Now that we have reached the end of the Smegazine's first volume and prepare to begin anew next month with Volume 2, Number 1, perhaps other readers would like to send us their own lists of high achievers and schoolroom duncos from our first 14 issues?

HOLLY-GRAMS
Red Dwarf Smegazine
Egmont House
25-31 Tavistock Place
London WC1H 9SU

Corridors, Consoles and Cockpits

Joe Nazzaro talks to Red Dwarf Set Designer Mel Bibby

Without Set Designer Mel Bibby, the cast of *Red Dwarf* would be acting on an empty sound stage in the middle of Shepperton Studios. As part of the programme's design team, it is Bibby's responsibility to create the numerous sets needed to represent the interior of *Red Dwarf*, Starbug, and the occasional 'alien' ship.

Bibby joined the production crew of *Red Dwarf* with its third series, taking over from previous designer, Paul Montague. "I was actually asked by Paul Jackson to do the first episode of the first series," he reveals, "but I was working on a another one of his productions which was running at the same time, so I couldn't do it. Consequently, another designer went on to it, but two years later I picked it up from there."

Having worked as a designer for BBC Manchester for almost two decades, Bibby has worked on nearly every type of programme produced during that period. "I started on contract, then got a staff job, and eventually became a designer," he recalls. "During that time, I worked on programmes covering the whole spectrum: current affairs, drama, comedy, light entertainment; the full gamut. The BBC tend not to specifically target designers to any particular group, so you're supposed to do everything across the board. If I was only good at science fiction, I'd be waiting around an awful long time looking for a job, because there aren't that many of those programmes.

> "If I was only good at science fiction, I'd be waiting around an awful long time looking for a job."

"The first job I ever did for Paul Jackson was on a show called *Happy Families*, which he produced and directed. We went on from there and did *Filthy Rich And Catflap*, so I did quite a few jobs for Paul. As a result, every time he came to Manchester to do something - and *Red Dwarf* was one of them - he wanted me to do it."

On *Red Dwarf*, Bibby is part of a team who create the overall look of the show. "As I'm sure you know, Peter Wragg is responsible for the model shots and

MIKE VAUGHAN

pyrotechnics, Howard [Burden] for costumes, and then there's the make-up designer [Andrea Pennell]. My concern is the 3D construction on the studio floor, really."

While he agrees that the third series of *Red Dwarf* has a different look to the previous two, Mel Bibby prefers to think of it as an evolution rather than an improvement. "I think my predecessor, Paul Montague, who is a colleague of mine, got the brief," he says with great deliberation. "If you read the books, when they start off with *Red Dwarf*, they talk about a grey complex and the combination is all grey and mundane. That's the brief Paul got from the initial scripts.

"When I came in two years later, they had obviously thought it was all very good in the books, but when you've seen it for two years it gets a bit boring. Rob [Grant] and Doug [Naylor] suddenly decided, and quite rightly, that everybody is dead on this ship, so why the hell don't they try and find better accomodation? That's when I came in, and it gave us the opportunity to change the whole look. The logic was that they actually move along the ship, and find high rank accommodation, as opposed to the lower rank. It was a different brief.

"I think you all learn when you put a new series on the air. You learn, and it goes from there. I'm not discrying what I've done, because I think myself and my assis-

"Oh, don't mention cameras to me! They do get in the way."

tants did make a great contribution to it."

Bibby is quick to point out that all his sets are based on what is written in the *Red Dwarf* scripts. "The areas that are involved in the stock sets - the sleeping quarters, the science room, and the interior of the 'Bug - are dictated by what Rob and Doug write. When we first started out, those were the only three stock sets. Then we introduced the back corridor and things like that, as we developed a little bit. I design purely what they write, otherwise I'd be designing stuff that they couldn't use because they hadn't written dialogue around it."

The designer admits that he was limited at first by the amount of space available in Manchester, but adds that the situation has since changed. "It was true at the time, but the reason we went to Shepperton was the fact that Manchester virtually closed down before it was refurbished. It was then extended, and the height was raised at the studio. So we were limited at the time, yes, but now we're down in Shepperton. Economically it's better, and it obviously works from the point of view that they can actually rehearse on the set, but I think Manchester would be better these days. The studio size there is the same size as Stage G in Shepperton.

"What we did lose by moving to Shepperton was that we put the audience seating in, which is basically tournament seating like they have at golf matches and so forth, and you can't remove them once they're in. When we were in Manchester we were able to pre-record on a Thursday with sets that were completely different from the stock sets, change them around overnight, and then we were able to put the stock sets and audience seating in, which gave us a lot more room to play with on the pre-record. We can't do that in Shepperton, and we're stuck to a very small area there."

MIKE VAUGHAN

The set from the episode **Demons And Angels** *before being 'destroyed' (OPPOSITE), and the morning after (ABOVE)!*
BELOW: Mel Bibby - the man behind the scenes!

One of Bibby's first responsibilities as designer was to re-evaluate and refurbish the existing sets. "The sleeping quarters had to be more up-market, for instance, so they were different from the grey, mundane quarters mentioned in the book. It looked like a grey battleship, or a submarine's quarters, so we went from that into the Officers' quarters, which were off-white and a little more plush.

"What we talked about at the time was that we'd create different areas, so Lister's area would become really grubby and mucky, and Rimmer's area would be pristine and laid out - this is before Kryten came in to clean for them - but it's difficult to show that. You can't have a white set as it appears on television, and create one area clean and the other one dirty, because it would look absolutely false. So it was the Officers' quarters, and you just have to look at it as though it was slightly special, as opposed to what they'd been used to.

"The science lab, where we have the central console and the monitors, acted as a medical bay, science room and everything else, so we didn't have to re-dress it as such. We didn't say, 'One day it's the science lab, and the next day it's the medical bay' - it was just a research area, which from the crew's point of view would actually become a medical or science area. It wasn't re-dressed, apart from putting a bed in it at one time when we needed a bed."

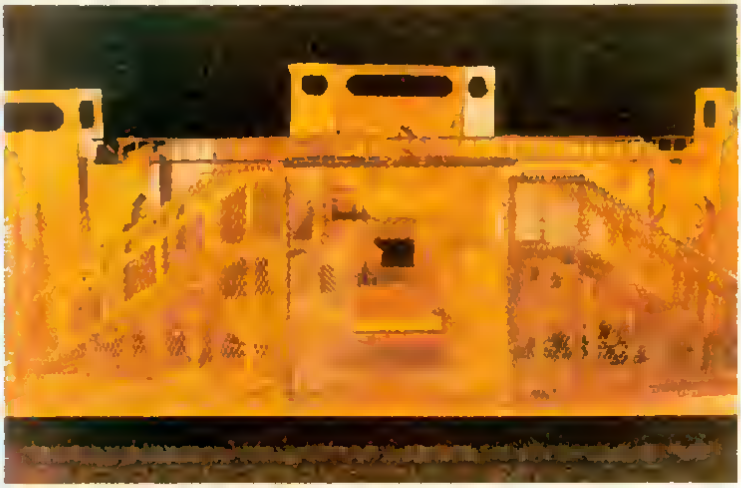
As for the Starbug interior, was Bibby restricted by the ship's *exterior* appearance? "That's right. Also, it's difficult in television, because you've got to allow enough area for acting and cameras," he laughs. "Oh, don't mention cameras to me! They do get in the way.

"Starbug, from my point of view, was an afterwards way of working. Peter Wragg came up with the initial model, so I had to make the cockpit interior to fit his shape. Since Peter's 'Bug is two cylindrical domes, to physically do that in the studio would have been very expensive for us. We made it look cylindrical to a certain extent, but the join between the cockpit and the interior was squared off, sectioned off if you like, so it was cheapened in a sense, but I think it worked."

Mel Bibby also built another Starbug set, for *Marooned*, which he considers to be one of the classics of the third series. "We did a lot in Series III, if you go back through it as a whole. It's going back a long time, and I sometimes get lost with what we've done, but we had a lot of clubs and pubs and side sets in that series.

"*Marooned* was a one-off where they went from the sleeping quarters right into the 'Bug, and that was basically it. You talk to the fans and it's episodes like *Marooned* which stand out for them as being a bit of a classic, because it was down to the writing, it was down to the characters, and there weren't too many effects thrown in there. It was the two guys, Lister and Rimmer talking to each other and coming to know each other."

MIKE VAUGHAN



Moving onto Series IV, Bibby already hed his standing sets from the previous series, so he was able to concentrate his efforts on creating new eide sets. "We put in the back corridor, which played e big part in the fourth series, because prior to that the sleeping quarters, the 'Bug and the science room were all separate sets They waren't iinked together. There was e bit of an ante corridor outside the sleeping quarters, but that was all.

"When we went to Shapperton we suddenly had thie long run, and I was asked to create thie corridor that they could move around in. At the same time, we decided to link all the sets together, even the 'Bug, which isn't really linked with the others becauec it'e out in space, but by putting an exterior door into it, it was e door to somewhere else. With the opportunity to iink all the sets together we were able to play with the space a lot better than we did before."

Although the addition of e permanent corridor gave director Ed Bye e little more manoeuvrability during the fourth series, Bibby recalls thet it wasn't alweys enough: "We used thet set e lot, but it was e bit narrow to actually track back. I remember one episode, in the corridor, where Lister was doing thie long dialogue scene, and it said, 'As they walk down the corridor ' it you paced out the corridor, you sew thet it was going to last for about 20 seconds at most - but thie scene was going to go on for et least e minute! Ed Bye decided they would come out through the end door, track back with e hand-held camera all the way, go down the corridor, turn around e pillar at the end, track back with it, and then fall out of shot.

"We were able to get ewey with thet shot because the corridor was mundane in the sense that the wiring, piping and everything else looke the same, so you could double back on yourself, and no-one would really know where you are.

"One thing I should say," Bibby continues, "is that with the corridors and e lot of other things, I was heavily influenced by *Alien*, one of my favourite science fiction film series of all time. I think it changed the market by suggesting that ships don't have to look like *Star Trek* all the time, that they can be grubby and boiler-shaped or whatever."

While on the subject of the well-known SF film, the fourth serias episode *DNA* comes to the Set Designer's mind: "I shouldn't keep quoting *Alien*, but when they went into the ship and found the egg end everything else, that was an organic ehape. Obviously, I would have loved to have done e lot more with the shapes than we did, but thet was the last episode of the series and we completely and utterly ran out of money.

"Basically, the story was that they were shooting e commercial on the stage next to us, and they hed used an ewful lot of poly

> **“With the corridors and a lot of other things, I was heavily influenced by Alien.”**

styrene, which I had been planning to use before running out of money. I went to see the art director on this commercial and said, 'When you're finished, what are you going to do with it?' and he said, 'I'm going to throw it away,' so my assistant and I spent a very snowy afternoon loading this van full of polystyrene, sending it off to our contractor who was near Heathrow Airport, and reshaping it into various shapes. I would love to have done more with *DNA*, but I couldn't because we didn't have the money. To me, it's not *one* of my favourites. I think it turned out a bit nasty."

Was there a Series IV episode that Bibby was happier with? "I suppose *Meltdown*, where we did that little headquarters and then the OB filming stuff.

"I don't know, it's difficult to say without really looking back at them. That series really didn't stand out as a whole, from my point of view. I think we were really short of money, so that particular series was not the best we could have done."

Fortunately for the design department, the budget was increased for Series V, allowing Mel Bibby to stretch himself creatively. "What happened was, on Series III we had quite a large budget, because we had to change all the sets. With Series IV they thought, 'We've got the new sets, let's try and reduce the money level a little bit.' That money was not saved because, being an independent production working with the BBC, if you're given a budget you've got to use that budget, otherwise you don't get your money back, so that was a big mistake. I think we proved that the budget on Series IV was not adequate, so on Series V it got a little better - much better in fact."

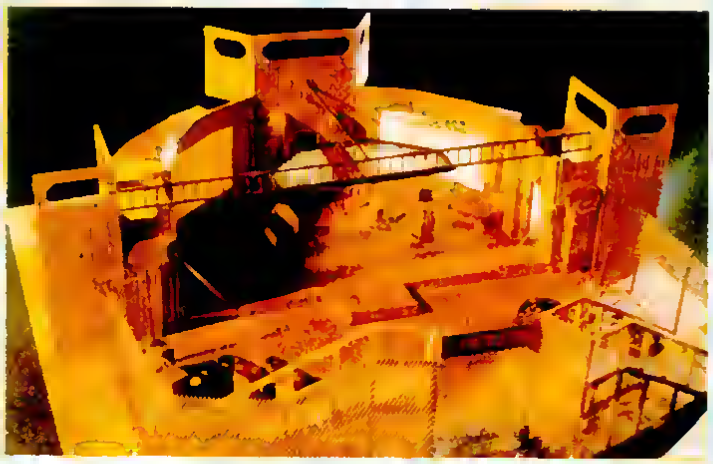
While Bibby is happier with Series V as a whole, he can't resist picking a favourite episode. "It's got to be *Back To Reality*, where we had to go to the video arcade, and we had to put this little machine inside. My thinking there was that they'd been in this game for four years, and nobody takes much interest in those areas, so we made it look very grubby and smelly.

"I think the general feel of that particular script was another classic. You didn't know where you were, you didn't know whether this was the end of the series, with all these different twists and turns. I think the whole episode was brilliant."

Although many viewers may not have realised it, *Back To Reality* also had a strong connection to an earlier episode, Bibby explains. "If you look carefully, you'll see that *Holoship* has the same set. We started off with *Holoship*, making it look all crisp and clean and white, but when we did *Back To Reality* - where we put the machine in front of where they're all seated - the backing is *Holoship* backing. It's completely repainted, with a lot of machinery put in, as opposed to windows. The corridors were completely revamped and used again too.

"One of the things you learn doing something like *Red Dwarf* is that you can actually use a lot of scenery you're building at the same time. You just give it a repaint, slap a few mouldings on and reshape it, and you can get away with it as another ship."

So what did he think of *Holoship* in general? "At the end of the day, I didn't think it was very good, but when we were rehearsing it and I read it, I thought it was very good. I don't know, it seems to have lost something."



Mel Bibby also did the set designs on Craig Charles's new show Cyberzone. *"That was a Janet Street-Porter commission," he explains. "She asked specifically for me because she obviously wanted the Red Dwarf influence on it. A pilot was made and she looked at it, but thought the interior of the spaceship was too clean. So she gave it to me and said 'give me a load of crap' which is what she got!" Mel's original models of the* Cyberzone *set are shown above and opposite.*

Another example of re-dressing a set so it could be used again was *Demons And Angels*, in which Bibby used existing sets, but in wildly different forms. "It was fun, but it was a chore because we had to destroy the science lab and the sleeping quarters and dirty them down. We had to have them high peak to start with, and then we had to 'destroy' them overnight. The structure is exactly the same; we just had to change the props around; a few willow branches or whatever in the 'high' situation, and a greasy old motorbike and a lot of tin cans in the 'dirty' situation.

"Again, we raided the skips around the Shapperton area, and then went around to the prop houses and got all the junk we could get hold of. In fact, the motorbike in the 'low' sleeping quarters, I don't think you ever see it as a motorbike; it's just this mass of junk. It was lying around outside this workshop, and I asked the guy if we could borrow it. Apparently, someone had an accident on it 12 years earlier and just left it there, it had rusted out, so we just wheeled it onto the set. I don't know why there was a motorbike in the middle of the ship, but there you go. It went with all the other stuff."

> **"We raided the skips around the Shepperton area, and then went around to the prop houses and got all the junk we could get hold of."**

The last episode filmed during Series V was *Quarantine*, which presented a different set of problems for Bibby's team.

"There were a few things on that," he sighs. "It was a very late script, and the guys hadn't really gotten this one together early on, so we had very little time to do it.

"We toyed with the idea of knocking the two areas into one - the science lab and the sleeping quarters - and making it one big quarantine room, but I said at the time it would be far too big. We're talking about 40 to 50 feet long, and it would have been like tracking down a barrel from a camera point of view.

"Then we looked into turning the sleeping quarters into something else. Logically, we can say that *Red Dwarf* is a modular ship, therefore the quarantine area would be a clone of the sleeping area, but totally repainted. Then we would put the video window in, and things like that."

Despite a slight dissatisfaction with the finished set for *Quarantine*, Bibby is philosophical about it, and the series in general. "I think when you do things like this with limited time and budget, you start making excuses for what you're doing, such as saying the quarantine area is a clone of the sleeping quarters. At the end of the day, it did look like it was a revamped sleeping quarters, but that was what we were stuck with.

"I never lose sight of the fact that all I'm doing is a backdrop for the dialogue. If you talk to any of the fans they might say, 'Oh yeah, that set was good,' but they're certainly not going to remember it in detail like I do. Why should they? They're just in it for the acting and the gags."

As to his work on Series VI, Mel Bibby hopes for more of the excitement and creativity that is a part of *Red Dwarf*. "I'm really looking forward to it," he enthuses. "It's one highlight of my year. Everybody has his favourites, and *Red Dwarf* is one of mine. It's a bit of a pain when you're doing it, trying to get the whole thing together, and it's very hard work, but with justification. It's worth doing, it's a good series."

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NEXT ISSUE: HOW NOT TO LOSE YOUR NERD IN DIFFICULT SITUATIONS.

REF DWARF

KOCHANSKI

WARWICK BEDFORD

NAME: Kristine Kochanski

KNOWN ALIASES: None. Well, the label on her hologrammic projection box does actually read 'Kochanski, C Z', but we can overlook that little fact in the name of continuity, right?

SPECIES: Human, albeit, a dead one.

OCCUPATION: As far as Lister's concerned, driving him mad by looking great in tight clothes. Kochanski's presence as a crew member on 'Red Dwarf' was the one thing which kept him going, as she became to him an icon representing the peace, contentment and love which he wished to have in his life. Unfortunately, Kochanski was totally unaware of this, and tended to see her occupation as being more along the lines of 'Navigation Officer on a mining ship'. Now, of course, as Holly so delicately pointed out that, having been reduced to cinders, she's really only good for gritting paths with when it snows!

ORIGINS: The same as all human life, presumably.

EDUCATION: Yes, and lots of it. Kochanski was definitely someone destined for success in life, or at least, she would have been if not for you-know-what happening... Rimmer, being quite the opposite, thought of her as a "snooty cow", but perhaps what rankled him was the fact that, at some ten years or so younger than he was, she had managed easily to achieve the officer status which he never could.

SKILLS: Kochanski remains the only woman capable of completely turning Lister's head, something of an inherent skill and a miracle in itself, given his earlier reluctance to settle down. He attributes this largely to Kristine's amazing pin-ball smile!

HOBBIES: Kochanski often participated in the time-honoured 'dance around the handbag' at 'Red Dwarf's' seemingly frequent social gatherings. Unlike certain other members of the crew, she enjoyed membership of a large social circle.

MUSICAL TASTES: Rumoured to have a liking for 20th Century pop band 'Altered Images'.

ROLE MODELS: People without curry stains on their shirts, apparently.

KNOWN ASSOCIATES: – David Lister, Third Technician. The two were hopelessly, absolutely, head-over-heels in love. Well, Dave was anyway. After not such a long time at all, Kochanski threw him over in favour of someone she actually fancied! An old boyfriend of hers, it seems.

– An unnamed room-mate whom Dave and the Cat met briefly when they returned to 'Red Dwarf's' past via a stasis leak. If not for Lister's presence of mind and fast actions, she could well have become the basis of Cat's first 'encounter' with the fairer sex.

– Dave Lister again, albeit an older and wiser version. Finding a way to travel back through time, the future Lister finally plucked up the courage to make an honest woman of his paramour. The couple honeymooned in the Ganymede Holiday Inn, after which the fate of both is a little unclear. (Hey, which universe was this?!!)

GROUP AFFILIATIONS: The 'It's A Wonderful Life' appreciation society, Red Dwarf Branch (membership: 2 – D. Lister and K. Kochanski).

AMBITIONS: Well, they're not really all that important now, are they?! Certainly, one of *Lister's* ambitions is to somehow reunite himself with his lost love. However, the nearest he has got thus far was an encounter with Rimmer, who had transferred his demented brain into Kochanski's hologram body. The very thought was enough to put Lister off for life – although not so much that his Despair Squid induced hallucination didn't offer up a successful relationship with Kochanski as the 'objective' in the game of his life. Sad, isn't it?

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